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BRONZES  
IN THE COLLECTION  
OF  
J. PIERPONT MORGAN







COLLECTION OF J. PIERPONT MORGAN

# BRONZES

## ANTIQUE GREEK, ROMAN, ETC.

INCLUDING SOME

ANTIQUE OBJECTS IN GOLD AND SILVER

INTRODUCTION AND DESCRIPTIONS

BY

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PARIS

LIBRAIRIE CENTRALE DES BEAUX-ARTS

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## INTRODUCTION

THE part of the Morgan Collection described in this volume comprises the antique Bronzes, mainly Greek and Roman, with a single Assyrian and a few Egyptian or Graeco-Egyptian examples; at the end, in a separate category, are the antique gold and silver, among which the splendid Treasure from Lapethos in Cyprus is the outstanding feature.

Viewed as a whole, the bronzes are miscellaneous in character, varying as much in the range they represent as in their individual importance. While on the one hand they include at least half a dozen pieces of the first order, there will also be found among them a number which, though interesting in themselves, do not stand out by reason of artistic or archaeological merit. Thus the collection is not one of masterpieces, such as we have been accustomed to associate with Mr. Morgan's name; it has been brought together in recent years, when the chances of acquiring first-rate classical bronzes have been few and far between; it comprises no complete collection purchased *en bloc*: and therefore it may be said to reflect rather the accidents of the market than the deliberate taste of the collector; but it does represent a good nucleus series which would serve as a suitable groundwork for the building up of a first-rate collection.

In the catalogue which follows, the arrangement adopted is that which has usually been found most convenient in similar cases, that is to say, no attempt has been made to group the bronzes in chronological order. Ecclesiastical art is always to some extent concerned with tradition, and types established for religious purposes last with little variation often for centuries. In modelling small bronze statuettes of divinities artists were often content to reproduce the spirit and even the letter of a much earlier period;



and thus it is frequently difficult to decide on mere technical or artistic grounds to which precise century a statuette may belong. The fact is that we know very little as yet about the capacity for accurate and spirited reproduction possessed by Hellenistic and later artists : if further evidence of this were needed it is only necessary to adduce the controversies which have raged around some of the Cerigotto sculptures. In most questions of dating small bronzes where there is no positive evidence, the attributions in this volume must be regarded as tentative and as allowing a considerable margin for error.

It is therefore evident that in such a case as this chronology offers an unsound basis for classification; and it has been thought better to arrange the Morgan Collection of bronzes under types and subjects; the method has this advantage, that it often suggests instructive points of comparison, and facilitates reference.

#### BRONZES.

Considering the rarity of Babylonian bronze figures, Mr. Morgan is to be congratulated on the acquisition of so important an example as the inscribed statuette which has been identified as the portrait  
No. 1. of the king Ur-Engur (No. 1). The technique of the figure, with its simplicity of form and solid casting, bespeaks its early date; but there is a definite attempt to give individuality to the features, and the whole is not wanting in a certain massive dignity : a characteristic hint of its origin is given in the indication of the eyebrows by parallel rows of engraved lines.

It is interesting to compare this figure with the little bronze  
No. 4. Horus (No. 4) a characteristic Egyptian statuette nearly 3000 years later in date, also cast solid and also representing a human figure with shaven head : here naïveté takes the place of simplicity, and the stiffness of pose is due to hieratic tradition; perhaps the artist has himself felt this, for an attempt is made to give realism by the introduction of inlays which in the case of the eyes accentuate the staring effect which is so often found in Egyptian art. The Horus statuette on the other hand shows Greek influence in its attempt to render naturally the form of a child. It is a curious fact that antique art, — and indeed mediæval art in its earlier stages — seems to have found it difficult, or to have deliberately declined to render



children as children : for the most part they are mere miniature mannikins. Even the child Dionysos carried by the Hermes of Olympia is no exception to this rule; and one sees clearly in the Greek vase paintings the point (early in the fourth Century B. C.) where the rendering of the child in art begins to be studied with real interest. Græco Roman and Roman art have given us some of the most charming studies in this respect; two admirable examples of small bronze babies are Nos. 44 and 45 : these are mere nurse-Nos. 44, 45.lings, hardly yet arrived at the stage of volition in movement; but the effect of chubby rounded forms in appropriate action is excellently rendered. It is the stage when, in the poet's words,

Love, laughing, leads the little feet a little way.

A stage further is represented in the Puck-like half figure,No. 28. No. 28, which might be the prototype of our own Shakesperian elf. He belongs to an age when the half-human creatures of myth were regarded as having a domestic life of their own; when Centaurs and Satyrs were created male and female and came under the dominion of Eros. He is just a baby Satyr, who rises fairy-like out of a flower, human in all but his goat's ears and tail, and personifying in face and gesture all the *espièglerie* and mischief of the human boy.

The discovery (for such it may almost be called) of the child in art led naturally to a more frequent representation of Eros as an infant : and from the middle of the fourth century B. C. downwards the Love-god appears usually in this form. At an earlier period the type of Eros in his various phases of Himeros, Pothos and the like was conceived as a virile, adolescent youth, such as might even figure alternatively as the personification of athletic contests; and the young god is represented engaged in all those manly exercises in which the young human athlete delighted. In a more degenerate period, when the new infantile type had established itself, this tradition was not wholly forgotten : and artists delighted in giving him still a literal rendering of his invincibility : babe though he is, he nevertheless meets the athlete on his own ground, and is as ever "*Ερως ἀνίκτατος μάχην*". That is the explanation of the type which is chosen for the statuette, No. 13, which isNo. 13. perhaps the chief masterpiece of the Morgan collection.

The torch race, in which Eros here figures as victor, is a subject of which the details are by no means clear : our chief knowledge of it is derived from the well-known passage in Plato's *Republic*, p. 327 (see *Classical Review*, 1899, p. 230) and there is a marble relief in the British Museum<sup>1</sup> which represents apparently a successful team of competitors. The root idea, based perhaps upon some primitive custom or cult, was evidently the conveying of sacred fire between two distant altars : for purposes of competition the first one who brought "home" his torch still burning won. The race might be run on horseback or on foot, and sometimes — and this is, I believe, the explanation of the British Museum relief — by teams of runners divided into relays, posted at intervals along the course chosen : in this way the last runner of the victorious team is the first home and so the actual victor for his team. In our case it is difficult to say whether Eros is regarded as the runner-in of a team of Erotes, or merely as the typical torch racer. The torch is a not unfamiliar attribute of Eros, suggesting as doubtless it did to the ancient artist the unquenchable flame of desire : and indeed one can imagine a hundred ways in which the idea of a flame carried breathlessly from one burning altar to kindle fire at another may have seemed peculiarly appropriate to the God of Love.

The Morgan Eros is still a child, but is already fully possessed of grace of movement : he runs in the approved athletic style, his whole weight poised on the tread of the advanced foot, the arms extended to give impetus to the forward spring; incidentally this action of the arms helps to maintain the balance of the figure. The wings, which as usual in the infantile type of Eros, are very small in scale, do not connote the possibility of flight, but merely add to the suggestion of lightness in the poise. This again is one of the marks which distinguishes the later type of Eros from the adolescent youth of the fourth century and earlier, who is shown as often as not borne in air upon powerful pinions. The child Eros is a much more human thing, and his wings, as time goes on, become more and more rudimentary; they are rather attributes which mark his "flighty" character than intended for actual use.

It is matter for congratulation that a figure so delicately balanced should have been preserved entire with its original base : the

*Br. Mus. Cat. Sculpture*, No. 2155.



damage which it has suffered affects a part of the surface only, serving really to enhance the beauty of the patina where it is unharmed: and we are enabled to study with admiration the technical skill which has surmounted such difficulties of pose. The type of movement is that which is known from many later examples of Hermes

New lighted on some heaven-kissing peak

but is, I believe, the earliest example of it which has come down to us. The statuette is said to have been found on the banks of the river Sarno in circumstances suggesting that it was being carried away by fugitives from the disaster which overwhelmed Herculaneum and Pompeii, and who met their fate there. It may well be that some unfortunate citizen of cultivation tried to save it as his choicest treasure, just as Praxiteles in the story<sup>(1)</sup> deemed his Eros most worthy of rescue from the supposed burning of his house. While congratulating Mr. Morgan on its possession we may be allowed an ungrudging feeling of regret that this superb bronze had to leave the British Museum where for some months it had found a temporary home.

Excepting Harpocrates — who is merely the Græcised form of a purely Egyptian divinity — the only other deity who is often represented in Greek art as a child is Dionysos. The young god of the wine is in one of his aspects the personification of child life, and has his own series of sacred toys which the devout might offer in his temple. It is interesting to see how the Greek artist coped with a problem which a later age also found confronting it; that is to say the combination of the innocent charm of a child with the dignity of the divine. The evolution of the Christ child, as we see it for instance on the great Sixtine canvas, was only arrived at after long stages of development: and the mediæval artist had this advantage, which rendered his task less difficult, that the Child in Christian art is usually accompanied by the Divine Mother. The young Dionysos is for purposes of artistic representation motherless, and it is remarkable to note in such a statuette as No. 23 how admirably the artist has visualised the type. No. 23. In order to realise this fully we may compare the important

<sup>(1)</sup> *Pausanias*, I, 20, 1.

statuette of a similar subject from Pompeii in the British Museum (*Cat. Bronzes*, No. 1327). In that figure, the god is shown as a child of the same age, but with hardly any suggestion of the majestic or divine: he is as any other child, simple, fresh and gay, with a smile which has something of mischief, as if the Eros-type had been in the artist's mind. The opposite pole is shown in the bronze from Vertault published in *Monuments Piot*, III, pl. V: here, as M. de Villefosse has observed, the expression of the face is gentle, but somewhat severe in relation to the youthfulness of the subject: "il n'y a ni l'abandon joyeux, ni le laisser-aller aimable qu'on voudrait y trouver. La majesté du dieu nuit à la grâce de l'enfant." The Morgan bronze represents a happy combination of the two effects aimed at: the fact of three or more bronzes having come down to us giving almost identical replicas of one type suggests that all were based upon a well-known masterpiece, possibly (as the dimensions are similar) a bronze of the same size; and when it is remembered how much of mediæval art is influenced by classical tradition, one is tempted to regard this masterpiece as the prototype of the mediæval expression of the infant Christ in art. Perhaps we may even go further still, and see a deeper significance in the Christian emblems which have been added to the bronze in the Hermitage Museum, figured in *Compte Rendu, Atlas*, 1867, pl. I, 4, p. 41; the devotee who added those symbols must surely have seen the appropriateness of the transference of types thus suggested.

- A curious instance of the traditional use of well-known types is shown in the otherwise uninteresting group (No. 24) of Young Dionysos with Seilenos. The group itself is late and of coarse workmanship, but the figure of the god is obviously borrowed from the type used by Praxiteles for the Hermes of Olympia: the general pose of the figure of Hermes, with its raised right hand holding a bunch of grapes, and even the wistful preoccupied expression of face, are here reproduced in a somewhat crude and theatrical manner; the left arm, which in the Hermes holds the infant Dionysos, is here bent in a similar attitude, but rather inconsequently rests on the shoulder of the accompanying Seilenos, who is modelled on a much reduced scale in order to fit it for the purpose.
- No. 26. A more artistic rendering of Seilenos is that of No. 26 who dances forward with a snake in either hand: his attributes suggest



a reminiscence of that other satellite of the wine god, the frenzied Bacchante : but it is a far cry from her to this fleshy Pantaloon-like figure of deliberate movement, with it's human, rather thoughtful, face which seems to be based on the Pergamene type. Further still to the spirited little Ionic reclining Seilenos (No. 25) a sprite of semi-animal form and type, which in its fine modelling and surface is one of the gems of the collection. Another possible reminiscence of the Pergamene school is the statuette of a young human-looking Satyr in combat (No. 27) which may recall the Gigantomachia, in which Satyrs in the train of Dionysos assist the god in his combat with the Giants : the figure appears to be antique, but the type shows absolutely nothing of the traditional Satyr save the ears and tail and the fawnskin. It is pleasant to turn from this vapid and colourless statuette to the admirable bust of a Maenad (No. 29). This bronze, though only a half relief designed probably as the decoration of a piece of furniture (see p. xiii) is a real work of art, instinct with the classic Bacchanal spirit. The half savage half rustic creature just emerging from girlhood into womanhood, with the heavy wreath of ivy, might stand for the expression of the very riot of Spring. With parted lips and smiling eyes, she looks round, every muscle alert, as if she suddenly were aware of the Bacchic rout or some insistent playfellow who had surprised her hiding place in the woods.

Fine bronzes of the archaic Ionic type rarely now come into the market : Mr Morgan is fortunate in possessing not only the little Seilenos (No. 25) already referred to, but also the two remarkable specimens Nos. 35 and 36. Both are somewhat puzzling. No. 35, the draped warrior, represents a subject which is very unusual and is difficult to explain : one does not readily understand why a figure which is so prepared for fighting as to have the face almost entirely concealed beneath the closed helmet should be so swathed in drapery as to have both arms covered : the two things seem mutually contradictory. I can offer no explanation, but it may be worth recording that in vase-paintings of the early part of the fifth century B. C. Greek warriors in non-warlike scenes are occasionally represented wearing both helmet and long drapery : such for instance is the British Museum Kylix (*Cat. Vases*, III, E. 56), where the scenes appear to be associated with the Homeric subject of the Mourning of Achilles. A further peculiarity of this bronze

is the rendering of the helmet with a double plume spreading sideways over the ears. Where this peculiarity occurs in pictorial art it is usually explained as due to the perspective difficulty felt by the artist in rendering the long thin plume in a position where it is seen edgewise : by a convention which was not unfamiliar to the Greek eye (it is used probably even in the Parthenon Frieze) the plume is bisected longitudinally, and the two sides are turned outwards in such a way that they form a continuous crest extending from ear to ear. In the case of figures in the round it occurs much less frequently : one instance may be quoted in a terracotta bust of Athene in the British Museum (*Journal of Hellenic Studies*, XV, 1895, pl. V, p. 184), but this may almost be regarded as a relief. In the present case, where the statuette was obviously designed to be viewed from other points of view beside the front, it appears to be an unnecessary adherence to convention, and almost suggests that a helmet of this type may have existed among the Ionic Greeks. Their close association with the "barbarians", especially of the East, probably did give rise to various non-Hellenic fashions of dress and armour. A further instance of this occurs in the interesting bronze No. 36 : this head is cast solid and appears to have been detached from a figure : from its general style it should be certainly of Greek rather than Asiatic origin, but the form of the helmet with peculiar high crest and pierced cheek pieces finds no analogy that I can recall in Hellenic art.

No. 36.

The subject of Ionic bronze work naturally leads us to that of Etruria, the early art of which was so much influenced from Ionia. The problems which arise in this connection are best illustrated in the mirrors and engraved cistae of the fourth and third centuries B. C. As regards the mirror cases with subjects in relief, the question of origin is not as a rule difficult to determine; although a considerable number of these are found on Etruscan sites, there can hardly be any doubt that the majority are Greek in origin, and those of local fabric can be distinguished with some degree of

No. 58.

certainty. No. 58 of this collection is an admirable example of undoubted Greek toreutic work of the fourth century B. C. None but a Greek artist could have designed this composition, in which every line seems almost instinctively to adapt itself to the general scheme and to the space to be filled. On the other hand there are signs that this example comes late in the class to which it belongs :



Eros, of the full-grown adult type, has the great angel wings like those of his kinsman Thanatos, as shown for instance on the Ephesus column, *British Museum Cat.*, No. 1206; the Ephesus type certainly belongs to the end of the fourth century B. C., and while still virile, begins to show that tendency to effeminacy which is yet more marked in our bronze. It is not difficult to understand how easy the transition was from this half feminine conception to the hybrid type which figures on Campanian vases of the third century as a definitely "androgynous Eros".

The origin of No. 59 on the other hand is more difficult to assign. It is customary, in view of the rarity of examples which have come down to us of specimens from Greek sites outside Italy, to infer that "Greek engraving upon bronze is practically non-existent"<sup>1</sup>; and on the other hand there is abundant evidence to show that it was extensively practised in Etruria. If, however, we remember that in earlier times at least engraving was extensively used by Greeks in the decoration of fibulae, for instance, and since we know of notable examples (such as *British Museum Cat. Bronzes*, Nos. 288, 289), which are undoubtedly Greek work of the fourth century B. C., we must hesitate before rejecting the theory of Greek origin in such a case as this. The subject of two women at toilet is one which is familiar from its recurrence on Greek vases of the latter part of the fifth century B. C. : and there is nothing in the detail which is inappropriate to a Greek origin : the purity of line, and the combined freedom and precision of drawing – all the more remarkable when the technical difficulties are considered can hardly be due to any other than a Greek hand.

To realise this more fully, we need only turn to the undoubted Etruscan cista, No. 60. This is one of the most important examples of a cista which has come down to us, both in its size and condition and in the interest of its subjects. Like so many of its class, it has for its principal decoration a theme which appears to be taken from the Trojan cycle of legends; but in spite of the identification of individual figures (by inscriptions of Etruscan form), the subject cannot be associated with any version of the legends now surviving. It is, of course, possible that the allusion here is to a version which is now lost : but it is equally possible that the Etruscan

<sup>1</sup> *British Museum Cat. Bronzes*, Introd., p. li.

or Graeco-Etruscan artist was satisfied in depicting a subject suggesting heroic Games (like those of the Homeric funeral of Patroklos) which would be in a general sense appropriate to a vessel intended for funeral use; he might not feel obliged to follow closely any literary tradition, but in order to invest his theme with a supposititious literary interest he might attach to his figures names drawn more or less at haphazard from legendary sources. Such a proceeding was not unknown even among Athenian vase-painters of the fifth century B.C.<sup>(1)</sup>, and might easily have passed muster in a work intended for a less critical, non-Greek clientele. It is difficult to define precisely what are the characteristics (apart from the inscriptions) which mark this cista as Etruscan. The drawing is probably somewhat heavier in line than a Greek work of this importance would show: although absolutely accurate, it is wanting in freedom, and its very precision accentuates a certain dry formality which suggests the uninspired copy from a good original: the gestures and attitudes of the figures seem to be borrowed from a repertoire of conventional types, and are unconvincing. The attachments of the chains are distributed impartially over the scene without any reference to the figure composition; and even the floral borders, though Greek in origin, exhibit elements which are decidedly non-Greek.

The engraved decoration of the lid shows similar characteristics: the two principal figures appear to be variations in the well-known Greek theme of sea-nymphs riding over the waves with the armour of Achilles: the krater carried by one imparts a Dionysiac flavour, which is further marked by the introduction of the figure of the Silenus "Ebrios". This Bacchic personage is in one aspect not out of place among marine elements; Nonnus (*Dionysiaca*, XIX, 261 foll.) tells us how Silenus in the effort to win a prize danced himself away: swifter and more wavy grew his movements, until he suddenly lost all control of himself, and of a sudden he found that he was flowing as a river towards the sea: his paunch became the river-bed, his hair was changed into bulrushes growing near the shore, and the pipes he played were once more turned to reeds. Like his master, the Thracian Dionysos, he becomes in one phase identified with the watery elements, and so figures appropriately

<sup>(1)</sup> See, for instance, *British Museum Cat. Vases*, III, E 773, 774.



in this scene among sea monsters, with conventional waves beneath him.

Among the bronzes from outlying parts of the Greek world, special interest attaches to the Galatian warrior on horseback, No. 38, a subject which is probably to be traced to the dedications set up by Attalus I., at Pergamon and at Athens (about 200 B. C.). The fact that the originals were of bronze, and that the artists employed were summoned from various parts of Greece may perhaps account for the existence of the numerous small bronze replicas which have come down to us, and which were evidently widespread throughout the ancient world. Of different character is the Gaulish statuette, No. 39 : this belongs to a class which is usually met with on purely French sites: as a rule they represent either the special Gaulish divinities, or figures of the Hellenic type (such as the Morgan example) which betray their origin by a certain want of rhythm in the modelling and (as here) by the introduction of the peculiarly Gaulish neck-ornament, the torc. As a rule, bronzes of fine quality are rarely met with on Gaulish sites, and where they do occur are probably due to importation : one of the best which has come down to us is the Dionysos from Vertillum, which has already been mentioned (p. vi) as being practically a replica of the Morgan figure, No. 23.

Alexandria, the city *par excellence* of luxury and laughter, has been made to live again for us in the Mimes of Herondas and in the monumental work of Lumbroso<sup>(1)</sup>; its populace delighted in pleasure and chaff, which was not above venting itself at the expense of physical infirmity. M. Perdrizet, in his admirable catalogue of the Fouquet collection of bronzes quotes (p. XI) the letter in which Synesios<sup>(2)</sup> describes his journey from Alexandria to Cyrene : the ship which carried him had thirteen in the crew, Jews and fellahs, every one afflicted with some physical deformity, which furnished him with a nickname; and during the entire journey the good man found much diversion in listening to the sallies of caustic wit exchanged among them, to which these physical peculiarities largely gave rise. Alexandrian art equally found amusement in depicting pleasantries of this somewhat transpontine char-

<sup>(1)</sup> *L'Egitto dei Greci e dei Romani*.

<sup>(2)</sup> *Epistolographi Graeci* (ed. Hercher), p. 640.

after : doubtless the grotesques and malformations which so often figure in the terracottas and bronzes of this school were selected to suit the taste of the local buyers. The Morgan Collection includes one characteristic bronze of this category : No. 42 seems to represent the typical fisherman beloved of the Alexandrian artist of the grotesque : the attitude chosen is no doubt common-place enough, but it can hardly be an accident which has given to this uncouth hunchback the action of the graceful and athletic "Spinario" of the Capitol : incidentally it throws into greater prominence the hunched back : and such a spirit of caustic parody is quite in accord with the spirit of the Alexandrian age.

No. 42. The habit of dedicating models or simulacra of actual objects was, of course, not infrequent among the Greeks, whether for the temple or the tomb : it was doubtless prompted by the reflection that for the world of shadows a semblance would suffice : and this accounts for the existence of a whole category of objects that have come down to us which can never have served for actual use. In the Morgan Collection the strigil No. 73 and the miniature No. 73. armour No. 91 belong to this category. The strigil is of so flimsy No. 91. a character that it can hardly have ever been of practical service, although it bears the name of the maker or owner, and a subject stamped upon it which associates it with the palaestra. The armour, which may be, like a modern doll's service, intended as a child's toy, is probably due to the same idea, and may be compared with the model gladiator's helmet in the British Museum (*Cat. Bronzes*, No. 2843).

No. 51. The Morgan Collection contains a fairly representative series of bronze studies of animals, including three of considerable importance. Perhaps the most interesting piece from the artistic standpoint is the pantheress No. 51. This is not only important in size but is an admirable model probably studied from life. It is curious that this animal which so often occurs in ancient art is very rarely represented as of the male sex. It has been suggested that this is due to a certain symbolical affinity which the ancients saw between it and the Mænad, the pantheress being especially connected with Dionysos. It is also possible that in the general similarity of line between the panther and the lioness some confusion may have arisen.

In early Greek art the lion is as a rule treated in a purely con-



ventional manner, suggesting the influence of Egypt rather than of Mesopotamia; the head is small in scale, the mane is not a pronounced feature, and the modelling is devised to give an impression of suppleness rather than of great strength. As time went on and new influences were coming in from Asia, the type changed: the head increases in size and the whole form is more massive: among the bronzes found at Herculaneum are several examples of this stage. A still later period is illustrated by the two important figures Nos. 47 and 49, where the exaggeration of the impression of strength has produced an almost grotesque effect: it is most instructive to compare these with the tiny archaic lion No. 48 which illustrates the opposite end of the scale. Nos. 47, 49. No. 48.

Greek and Roman art has many lessons for us in the application of beauty to things of common use; lessons which were never more needed than they are to-day, when so-called Fine Art is predominant and the claims of "Industrial Art" are practically disregarded. The group of bronzes at the end of the list are an evidence of this. The two mule's heads Nos. 76-77 are characteristic examples of the spirited work which the artist of antiquity thought not too good to decorate an ordinary seat. These are the *coronati capita aselli* which Juvenal, *Satire* XI, l. 97 describes as decorating the upper part of the cushion frame (*fulcrum*); the origin of this decoration, suggested by Hyginus (*Fab.* 274), has been fully discussed in the notes in Mayor's *Juvenal* on XI, l. 97. Nos. 77, 78.

The lower end of the *fulcrum* was usually decorated with a relief of circular outline, for which the subject generally chosen was the bust of a Satyr or kindred figure projecting so highly that the head itself is in the round: these are the "*sacri genii fulcri*" of Juvenal's sixth satire (line 22). These busts are usually either Bacchic or Erotic; the latter significance is easy to explain; the former is probably to be referred to the prophylactic association which attached through all antiquity to Dionysiac motives.

In this connection we may perhaps explain the purpose of the relief of a Maenad in the Pierpont Morgan Collection No. 29. The period and the general character of this relief would agree very well with this purpose; and I think we are justified in regarding this smiling Bacchante as a *genius fulcri*. The *fulcra* in the British Museum (*Cat. Br.*, No. 2561) have in the corresponding place busts of young Satyrs similarly attired with ivy-wreaths and fawn-skins. No. 29.

No. 43. A further example of the decorative character of common-place things in antiquity is No. 43 of the Morgan Collection, a comic actor seated on an altar which seems to have been used as a receptacle, possibly as an inkstand. If so it is a curious prototype of the inkstand which in Italian bronzes of the cinque cento not uncommonly takes an analogous form and is the work of a master (cf. the charming bronze by Riccio in the Morgan Collection, Bode *Catalogue of Bronzes of the Renaissance*, vol. I, No. 38, p. XV). The group in question offers an interesting problem: why should an actor be seated on an altar?

In view of the Dionysiac character of the comic drama, the altar can be none other than the *Βαμῶς* which stood in the theatre of Dionysos. In Greek pictorial art, the person who sits on an altar has usually fled there for refuge and has thereby placed himself under the protection of the god whose altar it is, just as Orestes in vase-paintings sits on the altar of Apollo at Delphi (see *Classical Review* IX, 1895, p. 374). In this case however the easy attitude of the actor who leans back with legs crossed suggests anything but the agitation of a fugitive taking sanctuary. He appears moreover to be declaiming and therefore perhaps we may see in the subject no travesty of a mythical subject, but merely a comic recitation, having as its setting the *Βαμῶς* as being for a detached group more intelligible than the *Τεμένηα* which was more regularly in use for such a purpose.

#### GOLD AND SILVER

The series of objects comprised under this heading in Mr. Morgan's Collection is of an importance quite out of proportion to its size. The preponderant feature is the series of silver plate and gold jewellery found in 1902 at Karavás near the ancient Lapethos, in Cyprus. To the account of this treasure given in the text which follows it is only necessary to add somewhat general remarks here. The general circumstances of the discovery and the events which led to the treasure being dissipated and one portion coming into Mr. Morgan's Collection are stated in the article in *Archæologia*, vol. LIX, pp. 1-24. They present somewhat tragic reading for English archaeologists, and furnish an illustration of the ineptitude of some of our laws. Mr. Morgan is to be congratulated on the possession of what is, outside Russia, probably the most important



Collection of Byzantine relics which has come down to us. The silver dishes are in an astonishing state of preservation : they have the advantage of being practically dateable within a narrow limit of time, and thus afford valuable evidence for the assignment of dates to the gold jewellery belonging to the same find. Five of the other silver dishes remain in Cyprus and are described in *Archæologia*, *ibid.*, p. 3 and foll. The two largest have in the centre a cruciform monogram, or a cross, incised and filled in with niello. The others have scenes from the life of David representing respectively his marriage, David slaying the bear, and the messenger from Samuel coming to David among his flocks. As a rule, the repertoire of subjects used by Byzantine artists is somewhat limited, conventional representations of the more ordinary religious scenes, such as the Crucifixion and individual saints being almost invariable. A special feature of the present series is the introduction of types taken from the Old Testament, and the interest is enhanced by the fact that they give us so full a series of illustrations of the very rare subject of David. Altogether they form the most valuable evidence which we have to show that the types which figure in the illuminated psalters of the 9th to the 12th centuries were based upon a continuous survival of classical tradition.

In every case the under side of these silver dishes is stamped with a series of incuse marks containing generally monograms and names, and occasionally the busts of emperors. It has been pointed out, on the evidence of a Byzantine text, that Byzantine silver of the finest quality was usually marked with five impressions. It seems certain that they were control marks certifying the purity of the metals employed as passed by the responsible officials. Who these officials were is not certain. Similar marks occur in numerous other Byzantine silver pieces which have come down to us, and there is evidence showing that they were applied before the completion of the vessel, and therefore referred to the quality of the silver rather than to the object itself. The marks on the pieces of the Morgan Collection have been described and studied by Mr. Dalton in the article in *Archæologia* to which reference has been made, as well as elsewhere, and it has not therefore been thought necessary to reproduce facsimiles of them in this Catalogue.

The silver bust of Aphrodite (No. 16<sup>A</sup>) is unfortunately one of No. 16<sup>A</sup>. the many pieces which have come into the Collection with no

record of origin. It would have been interesting to know whether it is one of the pieces which, like the companion silver bust in the British Museum, strayed into commerce from the excavations at Boscoreale. Like that bust, it has evidently been wrenched with violence from its setting, and the thinness of the metal suggests that it can hardly have formed part of a statuette in the round; this peculiarity suggests that it must have belonged to a relief, which moreover was not likely to be subjected to rough handling. These conditions would be supplied if the explanation were adopted that the bust formed the central decoration (*emblemata*) of a circular phiale such as that from the Boscoreale treasure which is figured in *Monuments Piot* V. (1899), pl. II, p. 44. The absence of the lower edge makes this impossible to decide, but the size, date and technique generally would make such an explanation seem probable.

I am glad to acknowledge valuable assistance from Mr. Leonard W. King, of the department of Egyptian and Assyrian antiquities, and Mr. Herbert A. Grueber, late Keeper of Coins and Medals, in the British Museum. Mr. King kindly revised the descriptions of the Assyrian and Egyptian figures; Mr. Grueber was good enough to supply the account of the coins and medallions forming the gold

Nos. 5<sup>A</sup>, 6<sup>A</sup>. girdle and bracelet Nos. 5<sup>A</sup>-6<sup>A</sup>.



# DESCRIPTIONS.

## BRONZES.

### I — STATUETTE OF UR-ENGUR.

Babylonian. About 2400 B. C.

#### PLATE I.

A male figure with shaven head and face, holding upon his head with both hands a basket filled with clay, the king being represented conventionally in the character of a labourer bearing materials for the construction of the temple referred to in the inscription. On other representations of the period the wicker-work of the basket is plainly visible. The figure is bare to the waist, but below it wears a robe fastened with a broad girdle: the feet rest together on a thick plinth which at the back joins on to the dress, so as to form a solid support; the front half of the hem is cut away in order to show the feet. On the front of the drapery is an inscription in archaic cuneiform characters, recording in the Sumerian language the rebuilding by Ur-Engur of the temple of Enlil, the ancient Bel of Nippur. The inscription reads "Ur-Engur, king of Ur, king of Sumer and Akkad, who built (*i. e.* rebuilt) the Temple of Enlil".

The inscription here given is identical with that stamped on a brick in the British Museum\* (No. 90802) which also came from Nippur. The Statuette has been published by the Rev. C. H. W. Johns in a monograph on "Canephorous Statues", p. 20 foll. The king is represented as taking part in the performance of a symbolical rite at the dedication of the Temple of Enlil. The earliest representation of the ceremony occurs on a plaque of Ur-Nina, an early ruler of the city of Lagash in Southern Babylonia, which is preserved in the Louvre and dates from about 3200 B. C. The statuette here described is one of the earliest examples of this type, in the round, which has yet been recovered.

Ur-Engur was the founder of the dynasty of Ur which ruled Southern Babylonia for 117 or possibly 119 years, and which regarded Nippur, with its worship of Enlil, as the sacred city of their Kingdom. We know from other texts that he was a great builder of temples, and it has been pointed out that his unparalleled activity in this direction may probably be traced to a development in the

\* Cf. also RAWLINSON, *Inscr. of W. Asia*, I, No. 1; *Brit. Mus. cuneiform texts*, XXI, pl. 43; G. SMITH, in *Trans. Bibl. Arch. Soc.*, I, pl. 31; LENORMANT, *Ét. Acad.*, II, 309; JENSEN, in *Schrader's Keilschr. Bibl.*, III, pt I, p. 78; THUREAU-DANGIN, *Inscr. de Sumer et d'Akkad*, p. 266.

art of building at this period, due to the adoption of a smaller and handier size of brick. For accounts of his reign, see KING, *History of Sumer and Akkad*, pp. 278 foll., and MEYER, *Geschichte des Altertums*, I, II, pp. 493 foll.

Cast solid. H. 0 m. 335. — W. 16  $\frac{1}{2}$  pounds.

Purchased in 1907 from a Paris dealer, who was informed that it had been found in the preceding year at Nippur. The condition is excellent, the only damage being slight abrasions on the front of the plinth and the toes, and a rust mark on the front of the bowl.

*Introduction*, p. II.



No. 2.

on the shoulders, with the Uraeus over the forehead : it has been surmounted with a headdress which is broken away. The whites of the eyes are indicated in silver.

In good condition. H. 0 m. 133.

### 3 — STATUETTE OF ISIS.

Egypto-Roman. II century A. D.

She stands with the left leg slightly advanced, the right drawn back, as if she were moving forward, and holds out in her right hand a crested Uraeus serpent, of which the body passes along her forearm. In her left hand, hanging at her side, is a jug. She wears an Egyptian wig with rows of curls over the forehead and ends hanging on the shoulders, surmounted by the Solar disc within a pair of horns of which the ends are broken off. Her body is draped to the feet, and she has a mantle over the shoulders, fastened on the chest in the Isiac knot : the rough edge of it is indicated by a series of hatched marks.

H. 0 m. 083.



No. 3.



#### 4 — HORUS SEATED.

Græco-Egyptian. II century B. C.

The god is represented as a full-grown boy, cast solid, with shaven head and one large lock of plaited hair starting from the right shoulder and hanging down over the shoulder. He has been seated on a surface sloping at an angle of about 45°, in a formal attitude with feet close together and arms at his sides, the fingers extended with palms downward. Round the neck is a gold chain broken at intervals by square links and knotted at the back, with a pendant shaped like a pecten shell transfixed horizontally with a pin: this chain, the eyebrows, and a circle indicating each nipple, are all indicated by gold inlay. The eyes are represented by balls of lapis lazuli set in an inlay (for the whites) of silver. The nails of fingers and toes are indicated in silver inlay. In the centre of the forehead is a circular hole which may be an accidental flaw in the casting, but more probably has held a jewel, now wanting.

The feet rest on a plinth 0 m. 03 square by 0 m. 007 thick, on the sides are engraved marks which may be the remains of hieroglyphics, but which are no longer decipherable.



No. 4.

H. with plinth. 0 m. 14.

Surface and condition both admirable, with dark smooth patina.

*Introduction*, p. II.

#### 5 — SEATED CAT.

Græco-Egyptian. II century B. C.

PLATE II.



No. 5.

Cast hollow, with two lugs beneath at front and back for attachment. Between the ears are the remains of an engraved scarab of which the head and forelegs are clear and well preserved but the body is hardly traceable: this part may have been indicated (as in No. 6) by an attached model in faience. The tail, on which the hair is indicated by groups of four striated engraved lines at intervals, is curled round along the right side. Around the neck hangs a chain with pendant representing the head of a lion to right surmounted by the solar disc, rising

out of a basket (Hor-Neb). The hair on the muzzle and on the front of the ears is indicated by engraved parallel lines.

H. without lugs. o m. 35. — L. o m. 24.

## 6 — HEAD OF CAT.

Græco-Egyptian. 1 century B. C.

Cast hollow and arranged to be fitted on a neck, to serve as the lid\* of a wooden or bronze case for the mummy of a cat. The eye-hollows have been filled with some whitish composition on which a bluish disk for the eyeball has been painted and the whole covered (in modern times?) with a thin slip of colourless glass.

The ears are pierced for earrings, and between them on the forehead is a scarab of which the legs and underpart are modelled in relief; the back and head are of faience. The long hairs beneath the nose are indicated by engraved lines. The interior of the ears is modelled in such a way as to suggest the feather crown in relief.

H. o m. 12. Diam. of neck. o m. 07.



No. 6.

has probably rested on a sceptre or held a thunderbolt which is now wanting. Over the left shoulder and upper arm hangs a mantle, falling in regular folds: on the feet are sandals.

H. o m. 101.

Found near Athens. The modelling both of the figure and drapery is large in character and suggests a good period.

This type of Zeus is not infrequently found among Græco-Roman and Roman Statuettes; it probably owes its origin to the Pheidias conception, of which the best illustrations in the round are the St. Petersburg head (*Comptes rendus*, 1875, pl. 6) and the so called Asklepios head in the British Museum (*Cat.*, No. 550). In this instance, the general heaviness of the modelling and the suggestion of archaic influence in the treatment of the drapery point to a later date. For the wreathed head see a bronze in Vienna, von Sacken, *Die Ant. Bronzen des k. k. Museums in Wien*, pl. XIX, 1; and for the type with eagle, *ibid.*, pl. VII, 7.

\* A band of discoloration starts from about 5 cm. up the back of the neck and slopes symmetrically down on each side to near the centre of the front: this may be due to the bronze having been covered by the mummy wrapping.

## 7 STATUETTE OF ZEUS.

Greek. IV century B. C.

PLATE VIII.

The God stands looking slightly to his right with the weight of his body resting on the right leg and the left slightly drawn forward and bent. He is bearded, with a profusion of heavy curling locks around the face, wreathed with oak (?) leaves, the ties of the wreath fastened in a bow behind and hanging on his shoulders. On the outstretched right hand is an eagle, crouching with extended wings, as if about to fly. The left hand, which is raised,



## 8 — STATUETTE OF ZEUS AMMON.

Græco-Roman. 1 century B. C.

PLATE III.

The God stands with his weight resting on the right leg, the left slightly advanced and bent, the head turned slightly to right. He is bearded, with heavy curling hair surmounted by the *modius*, which is decorated with flowers (?) in relief, from each side above the temples spring curling rams' horns; the right hand hanging at his side has probably held a club, the left raised has rested on a sceptre. He wears sandals, a long chiton and a himation which leaves the right shoulder free, and passes in a thick fold around the waist and over the left shoulder. The type is probably of Alexandrian origin, based upon a 5th century model: in the treatment of the hair it follows the usual type of Zeus Ammon. For a similar figure in Dresden see *Journal of Hellenic Studies*, VI, p. 299; REINACH, *Rép. de la Stat.*, II, p. 18, 1.

H. 0 m. 325.

Found at Rome, formerly in the Martinetti Coll.

## 9 — STATUETTE OF APHRODITE.

Græco-Roman. 1 century B. C.

PLATE IV.

The Goddess takes a step forward with the right foot, the weight of her body resting on the tread of the right and the toes of the left foot: this unusual poise of the figure gives it a lightness of movement which is wanting in the somewhat heavy modelling of the forms. She has held something (now lost) in both hands across her waist: this was probably the *Cestus*: her head is turned almost completely to the left, and she looks smilingly round over the left shoulder. She is nude, and has long hair falling low over the forehead, it is wreathed with flowers, and fastened in a knot at the back.

The surface is well preserved, but is coated with a light incrustation, which in the reproduction is naturally prominent, and belies the good condition. The forms are slight and youthful, especially the smiling rounded face, which more resembles that of an Eros. The right hand especially is a beautiful piece of modelling. The type is an unusual variation of the Aphrodite with the Cestus (cf. REINACH, *Rép.*, II, p. 345); somewhat similar figures, but without the sideways turn of the head, are given *Ibid.*, II, p. 363, 7, and *Forman Cat.*, No. 89. The nearest analogy is perhaps presented by a statue in the Villa Massimi (MATZDUHN, No. 774; *Journal of Hellenic Studies*, 1887, p. 337, V) of which the head and limbs should probably be restored in the same pose as this statuette. The general style suggests Græco-Roman work of the last century B. C.: the provenance, Boscoreale, would appear to suit this date.

H. 0 m. 241.

From Boscoreale.

# 10 STATUETTE OF APHRODITE FASTENING UP HER HAIR.

Greco-Roman. 1 century A. D. (?)

PLATE V.

The Goddess is nude, and stands leaning slightly forward with head looking slightly upward to right. The weight of the body rests on the left leg, the right being bent and slightly drawn back, with heel raised. In either hand she holds a lock of her hair which is carefully arranged in regular waves on each side of the central parting and knotted at the back and is confined with a narrow fillet: the right hand is raised over the shoulder, the left on a level with the breasts. The position of the hands seems to make it clear that the action is that of knotting up rather than of wringing out the hair as is assumed by those who describe this type as the Anadyomene. The type is fairly common in bronze statuettes of the Roman period, especially from Syria and Egypt. The forms of the body and limbs are rather clumsy and wooden, but the head, though clearly late in workmanship, suggests a good original for the type. The pupils of the eyes are engraved.

H. o m. 172.

For the type cf. *Brit. Mus. Cat. Bronzes*, Nos. 1085, &c. 3 REINACH, *Répertoire de la Statuaire*, II, p. 342, 1, 5, &c. 3 PÉABIZET, *Bronzes Grecs d'Égypte*, pl. I, p. 2.

# 11 - STATUETTE OF APHRODITE.

Greco-Roman. 1 century B. C.

PLATE V.

The type is that of the Venus Pudica of the Capitol: with the right hand she covers her breasts, with the left her middle. The pose of her feet is that of No. 10, but the head is half turned towards the left, as if she were watching an intruder coming from that direction. The hair is waved back from the brows and fastened in a high knot over the crown, with tresses escaping down the back from a knot at the nape. The arms, as often in these statuettes, have been cast separately, and the line of juncture immediately above the biceps is concealed in each case by an armlet, circular in section. The well modelled base appears to be antique and to belong. The forms of the face with its long and somewhat heavy eyebrows suggest a Praxitelean origin: the modelling is careful, especially that of the hands, which however are abnormally large. The pupils of the eyes are engraved.

H. o m. 154.

For the type, cf. REINACH, *Répertoire*, II, p. 350, No. 2; also *Ibid.*, p. 351, No. 8 which also has armlets.

# 12 — APHRODITE OR ARIADNE RECLINING.

Greek. 11 century B. C.

She is in the attitude of banqueting, leaning with left forearm on a cushion (?). Her legs are crossed, with the right knee raised and supporting the right hand

which seems to have held something, probably a winecup. She looks round towards her left, wearing only a mantle which leaves the whole torso bare, covering the legs and left arm: her hair is brought back from the face in wavy locks, and fastened behind.

H. o m. 06. — L. o m. 095.

13 — STATUETTE OF EROS  
RUNNING  
IN THE TORCH RACE.

Greek. III century B. C.

PLATES VI AND VII.



No. 12.

Eros, a smiling boy, with small curved wings springing from the shoulder blades, and short curly hair, runs forward holding out in front of him in his left hand the torch, his right, with all the fingers spread, is extended behind him, so that the attitude is that of the sprinters in representations of Greek races. He has just alighted on the toes of the right foot, and the left leg is about to be brought forward, the whole poise of the figure, which rests on a small moulded base, is one of extraordinary lightness and vigour. The rounded forms are those of an infant who is just emerging into boyhood.

The right side has suffered on the surface, apparently from lying in water, but the head, left side and back are admirably preserved, and have a beautiful light green patina.

H. o m. 585.

Said to have been found near Boscoreale, in a villa at the mouth of the River Sarno. Published in the *Burlington Fine Arts Catalogue of the Exhibition of Greek art*, 1904, pl. I, XXXIX, p. 23, No. 30; see *Burlington Magazine*, July 1903, p. 250, and pl. III; *CONZE in Arch. Anz.*, 1903, p. 144; *Le Musée*, III, 1906, p. 205, fig. 34. Cf. a bronze in the Cairo Museum, *EGGAR, Cat.*, pl. III, p. 9, No. 27663.

14 — CUPID.

*Introduction*, p. III.

Greek. 1 century B. C.

PLATE VIII.

He stands with left foot slightly advanced, looking upwards, the left arm extended to the front with the hand turned over as if pouring from a jug (which, however is not indicated): the right hand holds the end of a piece of drapery or of a tainia now broken away. It is possible that both hands may have held the ends of a tainia. He has a round chubby face, with curling hair and characteristic topknot.

H. o m. 112.

Fine light bluish grey patina.

15 — CUPID.

Roman. II century A. D.

He runs forward, the weight poised on the left toes, both arms wide-spread, as if he were pursuing something (Psyche?) The left hand is open, the right has held a dart (?) of which only a small part projecting from the hand remains.



He wears a necklace hanging over the chest, indicated by engraved dots in the bronze; the hair is arranged in regular ringlets from front to back, the ends hanging on the shoulders. The forms are infantile, but the action is that of a more developed person.

H. 0 m. 09.



No. 15.

#### 16 — CUPID OR AN INFANT SATYR.

Roman. 1 century A.D.

He stands with feet close together on an upright tongue which rises from the top of an irregularly shaped rock (?) with rough surface, resembling an inverted fungus: he leans back, with head thrown back and both arms raised as if holding something, which together with the hands is now wanting. He wears a fawnskin knotted on the right shoulder, and a wreath of ivy. The front of the rock is hollowed out below, and from within

the hollow issues a crab with extended claws.

H. 0 m. 142.

In the Bibliothèque Nationale at Paris is a bronze statuette of a squatting Ethiopian on a conical rock, of similar form, which is described as (the lid of?) an inkstand, see BABELON & BLANCHET, *Cat. Bronzes*, No. 1012.

#### 17 — HARPOCRATES STANDING.

Græco-Egyptian. 1 century B.C.

PLATE IX.

The god is represented as a full-grown child, of rounded forms, cast hollow, his weight resting on the right leg with the left slightly bent: the head is inclined forward and to the right shoulder, and the right forefinger is raised to his mouth. The left arm, around the shoulder of which are remains of drapery, probably rested on a column, but is now wanting. The hair, which is knotted over the forehead and falls in wavy tresses on the shoulders and neck, is confined with a broad band, to which is attached the *pschent*. The eyes are indicated by a gold eyeball set in silver.

The figure rests on a moulded oblong altar, the upper surface of which measures 0 m. 09 wide by 0 m. 065 deep: it stands on four moulded square feet, one at each corner.

H. with plinth 0 m. 325.

Surface and condition admirable: fine light green patina. Cf. a bronze in the Cairo Museum, EDGAR, *Cat.*, pl. III, p. 14, No. 27687.



No. 16.

# 18 — HARPOCRATES.

Græco-Egyptian. 1 century B. C.

The god is represented as a full-grown child, with left foot slightly advanced, and right forefinger placed on the lips : the left arm, on which a cornucopie filled with fruits is supported, rests on a vinestock (?) around which a serpent climbs upward. He wears a fawnskin knotted on the left shoulder and has a quiver fastened on the right shoulder. The hair falls in thick ringlets around the face, and he has over the forehead the *pschent*.

He stands on an altar similar to that of No. 17, measuring on its upper surface 0 m. 0.45 wide by 0 m. 0.3 long. The eyes have been filled with blue glass (or lapis?) of which part remains in the left eye.

The figure, in keeping with the pantheistic tendencies of the period, represents a synthesis of the attributes of several deities, the nebris for Dionysos, the quiver for Eros, the cornucopie for Fortuna, the serpent staff for Asklepios, and the crown for Horus.

H. 0 m. 125.

Light greyish green patina of fine quality.



No. 18.

# 19 — STATUETTE OF ARES OR A WARRIOR, ON MOULDED BASE.

Greek. III century B. C.

PLATE X.

The figure stands with the weight resting on the right leg, the left slightly drawn back : he looks slightly to the left, the right hand, which has probably been supported by a spear, raised high above the head level : the left, hanging at the side, seems to have supported a shield. He wears a short chiton under a cuirass which is modelled to the torso and has a double fringe of leather hanging below the waist, greaves, sandals, and a Corinthian helmet tilted back from the forehead. A mantle hangs over both arms, passing at the back. The hair and beard are modelled in thick spiral ringlets. The base is antique and appears to belong.

H. with base 0 m. 21.

Found at Rome. Formerly in the Martinetti Collection. Down the back runs a narrow rectangular opening, about 4 x 1 cm. This was evidently a flaw in the casting; and outside it the surface has been smoothed away to receive a covering piece, now wanting.

# 20 — STATUETTE OF ARES.

Greek. IV century B. C.

PLATE XI.

The figure is that of a man in the prime of life, with crisp short beard and hair, wearing a helmet tilted back from the forehead, and otherwise nude : the head is slightly turned to left and looking upward. The weight of the body rests

on the right leg, the left slightly drawn back and resting on the toes. The right hand hanging at the side may have held a spear; the left arm is bent and raised to the level of the waist. The hands have both suffered from oxidisation. The figure is mounted on a flat piece of (modern) bronze.

H. o m. 28.

Found in the Tiber at Rome. Fine Greek work, based on an original type of the fifth century B. C.

## 21 STATUETTE OF HERMES SEATED.

Greek. iv century B. C.

PLATE XII.

The type of figure is based on the Praxitelean model, the attitude, with left leg extended and right bent, suggests momentary repose but impending action. It was probably designed to represent the messenger-god resting while on a journey: compare the Paramythia bronze in the British Museum (*Burlington Magazine*, vol. VI, p. 219). There the same attitude has been borrowed for a quite different motive: Hermes is here the God of the market-place and is shown in the act of bargaining, a purse held out in his right hand; the left hand, with thumb and one finger extended, probably held a caduceus now wanting. Small wings spring from the temples among the clustering locks of hair.

A somewhat clumsy copy of a good original: the hands (as is often the case in this type of bronze statuette) are badly modelled and of exaggerated size, but the modelling as a whole is good, and appears to be Greek work. The rough rocky ground forming the seat is continued so as to form a flattish tongue-shaped base for the God's feet. At the extremity is modelled in relief a small tortoise.

H. o m. 17.

Formerly in the Pfungst Collection.

## 22 — STATUETTE OF HERACLES WITH THE APPLES OF THE HESPERIDES.

Greek. iv century B. C.

PLATE X.

The type is that of a youth, beardless but full grown; he moves forward with his weight resting on the right foot, the left slightly bent: in his left hand he carries the apple: his right has probably rested on his club (now wanting). He wears the lion skin with the mask over his head and forepaws knotted on his chest: the lower portion of the skin is brought forward and hangs over the left forearm.

The forms are somewhat clumsy, the rendering of the muscles formalised but rather on the Polycleitan than the Pergamene model.

H. o m. 13.

## 23 — STATUETTE OF THE CHILD DIONYSOS.

Græco-Roman. 1 century A. D.

PLATE XIII

The figure is that of a smiling boy with long wavy hair wreathed with ivy, wearing a small panther skin knotted on the right shoulder, leaving the left shoulder free, and high Thracian sandals of fox skin fastened around the middle



of the calf with a small fox-head attached in front. He stands with the weight resting on the left leg, the right leg slightly drawn back and bent: his left arm is raised and the hand has rested probably on a thyrsus. The right hand is extended and seems to be pouring from a kantharos which is not shown. The eyes are inset with silver, and the lips are indicated in a finer metal (copper?).

H. o m. 39.

This important bronze is admirably modelled and in good preservation: it is an excellent example of the bronze worker's art of the period which produced so many of the fine bronzes of Herculaneum, and might have been found there. Cf. the British Museum bronze Dionysos child (*Cat.*, No. 1327) said to have been found at Pompeii.

A very similar figure, of almost identical size (H. o m. 387) found in 1894 at Vertault (Vertillum) is in the Museum of Chatillon-sur-Seine. It is published in *Monuments Piot*, III, pl. V, pp. 51-58. The right hand of that bronze holds what is described (*ibid.*) as a quatrefoil, but which may be intended for grapes; the same attribute may have been held in the right hand of our figure.

*Introduction*, p. v & xi.

## 24 — GROUP OF YOUNG DIONYSOS AND SEILENOS.

Roman. II century A.D.

PLATE XIV.

Dionysos, a full-grown youth, stands with right foot drawn back, the right hand uplifted holding a bunch of grapes, the left elbow resting on the shoulder of Seilenos. His head is turned with a thoughtful expression towards his left. He wears a vine-wreath, a nebris fastened on the right shoulder, and a mantle which hangs over the left shoulder, with an end twisted around the right thigh. Seilenos, a shorter figure with shaggy hair and beard, stands in a similar attitude but looks up toward Dionysos, his right hand passed across the back of the God, his left arm bent, with the hand behind his own back. He wears a shaggy skin as a loin-cloth, knotted on the abdomen, and a wreath. The type of Dionysos bears a resemblance, which appears to be more than accidental, to the well-known Hermes of Praxiteles at Olympia.

H. o m. 25.

A similar group is published in JANSSEN, *Griekse en rom. beelden*, II, pl. 6, but has been considerably restored; cf. also *Forman Cat.*, pl. VII, 107 (bronze).

*Introduction*, p. vi.

## 25 SEILENOS RECLINING.

Ionic Greek. VI century B.C.

He leans on his left elbow, with right leg drawn up and right hand resting on the raised knee. He has horse's ears and hoofs, and shaggy hair and beard.

L. o m. 065.

Formerly in the Mannheim Collection. Published in *Burlington Fine Arts Cat.*, 1904, p. 57. No. 76, pl. LIX. A fine example of Ionic bronze-work: it is in perfect condition, with a brilliant grey-blue patina. Similar bronzes are in the Bibliothèque Nationale (BABELON & BLANCHET, *Cat.*, No. 414) and at Athens (*Olymp.*, IV, pl. VIII, 77).

No. 25.



*Introduction*, p. vii.

26 — SEILENOS DANCING.

Græco-Roman. 1 century B. C.

PLATE XV.



No. 27.

He moves forward on his toes, with right leg advanced and body bent forward, looking slightly upward to his right : in either hand he holds a snake, the left arm raised above the level of the shoulder, and bent with the snake coiled around it, the right at his side : the snake in his right hand is partly broken away. He is nude and has shaggy beard, hair wreathed with ivy, and a short curling tail. Above the knees is a fringe of long hair, which may have been indicated in other parts of the body but is now not visible owing to incrustation.

H. o m. 155.

Found at Rome. Formerly in the Martinetti Collection. Both arms and right leg appear to be partly restored. In the centre of the crown is a small hole, which appears to have been made for the insertion of some object.

*Introduction*, p. VI.

27 — YOUNG SATYR IN COMBAT.

Greek. 11 century B. C.

He advances rapidly with his weight planted forward on the left foot, looking down to left and striking downwards to left with a weapon (probably a thyrsus) which has been held aloft in the right hand but is now wanting. He has a fawnskin around his neck knotted on the right shoulder, which is twisted around the left forearm and held out as a shield. The youthful head is of an unusual type : it has pointed ears, but the features resemble rather the Eros type and the hair is fairly smooth and straight; at the back is a small goat's tail.

H. o m. 105.

Found at Rome.

*Introduction*, p. VII.

28 — STATUETTE OF A BOY-SATYR,  
RISING FROM A FLOWER.

Græco Roman. 1 century A. D.

The figure is shewn from the thighs upwards, rising out of the calyx of a flower; it is that of a smiling boy with elfish expression and goat's ears, with short straight hair, and a small goat's tail. He leans forward, with left arm extended to front and right bent and raised towards his face. The hands are roughly indicated.

H. o m. 055.

This statuette has probably formed part of the decoration of a piece of furniture, or a vase. The subject of a bust rising from foliage or a flower occurs frequently among small classical bronzes. PERDRIZET, *Bronzes Grecs d'Egypte*, pl. XIII, p. 22, No. 34, publishes one representing a Bacchante, and gives references to the literature : he points out that the flower has no emblematic or mystical significance and is merely decorative.

From the Gibson Carmichael Collection. Published in the *Burlington Fine Arts Cat.*, 1904, p. 40, No. 17, pl. XLII.

*Introduction*, p.



No. 28.

### 29 — BUST OF A MAENAD.

Graeco-Roman. 1 century B. C.

PLATE XVI.

The figure is that of a young woman, cut in a curved line across the biceps and below the breasts: the head is modelled in the round, the bust, which has been attached to a background, is in relief only. The face, which is smiling with lips parted, is turned to the left, and the head is wreathed with ivy leaves and berries. A fawnskin is knotted on the left shoulder and passes across the body, leaving the right shoulder and breast bare; beneath it is a chiton arranged in broad regular folds. The pupils of the eyes are hollowed out and may have been indicated in another material, now wanting.

H. o m. 11.

Found at Spoleto. Probably from a piece of furniture. Cf. *Brit. Mus. Cat. Bronzes*, No. 1416 foll.

*Introduction*, p. vii & xiii.

### 30 — CIRCULAR DISC WITH RELIEF OF A MAENAD BUST FORMING A SPOUT.

Greek. IV century B. C.

PLATE XVII.

The disc has a moulded rim, within which four large holes have been pierced for its attachment, probably as the spout of a fountain: beside each of the two lower holes the rim is broken away. In the sunk centre is the bust, modelled almost in the round, joined to it by a projecting member which leaves the neck and head free. The maenad wears a fawn skin knotted on the left shoulder, which has slipped down the right upper arm, leaving the right shoulder and breast bare. With both hands she holds out from her waist a portion of the fawnskin, which is pierced so as to form a spout with wide curved projecting lower lip. Her wavy hair is parted in the centre with a knot on each side of the crown, and is fastened in a knot behind. Over the centre of the forehead are two bunches of ivy-berries. The surface of the disc around the central sinking is engraved with a pattern suggesting the petals of a flower.

D. o m. 12.

### 31 — VICTORY.

Roman. 1 century A. D.

PLATE XVIII.

She stands on a shield (?) with left arm extended to front and right upraised; from the position of the fingers, she seems to be holding some object like a wreath, which is now wanting. Her wings are indicated by short projections on the shoulders and shoulder-blades, engraved with a feather pattern: each is pierced horizontally with two holes for the attachment of the wings. Her hair is caught up at the back and forms a wavy fringe around the forehead. She wears a girt Doric chiton with apoxygma which fly back to indicate the rapidity with which she has arrived.

H. o m. 28.

Found in Campania.



32 — GANYMEDE.

Gracco-Roman. 1 century B. C.

PLATE VIII.

The type is that of a smiling full-grown boy, moving forward with left leg drawn back, and open right hand raised with palm to front, looking up to the right. He wears a short mantle around the shoulders, the end twisted around his left forearm, and a Phrygian cap : he has long wavy ringlets falling on the shoulders.

H. o m. 12.

The type of face, the upward look, gesture of surprise and dress are all characteristic of Ganymede.

33 — GANYMEDE (?).

Gallo-Roman. 1 century A. D.

PLATE XIX.

He stands with his weight resting on the right leg, looking upward to his right, and holding up in his right hand a cup of calyx form. In his left hand is a fluted prochoos. His hair is drawn back into knots over the forehead and ears, and a circular bulla hangs around his neck. The bulla itself is indicated by a disc of gold sunk within an engraved circle. In the hair at even distances are three flowers.

H. o m. 25. Found in France.

A similar figure in the British Museum found at Chesny in France is described (*Cat. Bronzes*, No. 808) as Dionysos, and is classed as Gallo Roman. In the present case the pose and the chlamys are unsuitable to Dionysos.

34 — LAR.

Type of Compitalis. Roman. 1 century A. D.

PLATE XX.

He moves forward with left foot advanced, looking to right, holding out on his left hand a patera and in his right hand uplifted a rhyton with cover, terminating below in the forepart of a dog around whose neck is a collar. He has curly hair and wears a short chiton girt at the waist, and endromides with vandyked tops; his girdle is tied in front in a bow.

H. o m. 235.

Formerly in the Pfungst Collection; a very similar bronze is in the Palazzo dei Conservatori at Rome, see *Annali dell' Instituto*, 1882, pl. N, p. 70.

35 — DRAPED WARRIOR.

Ionic Greek. vi century B. C.

PLATE XXI.

He stands with left foot slightly advanced, the left hand advanced from the elbow, the right arm akimbo beneath the long himation which envelops him from shoulders to feet : this has a narrow engraved border of zigzag pattern show-

ing only at the neck. He wears a helmet covering all the face except the eyes, nose and mouth, the crest of which falls from the crown on either side over the ears in a continuous line. The hair is treated in the usual Ionic manner, falling in a broad mass over the back, brought together and terminating in four single plaits: and two plaits hang in front over each shoulder. Save for a hole near the feet at the back and a slight abrasion of the drapery in front, this admirable bronze is in perfect condition, with a fine smooth greenish brown patina.

H. o m. 14.

A bronze statuette of a warrior fully draped and wearing a helmet covering the face is published in *Mus. Charamenti*, III, a, 2.

*Introduction*, p. vii.

### 36 — HEAD OF A WARRIOR.

Greek. VI century B. C.

PLATE XXII.

He is beardless and has long hair, falling in a compact mass behind, and his helmet is of peculiar form, having two nearly circular holes cut out from the vertical edge of the cheek pieces, and a high central crest with plume; the eyes are hollowed.

H. o m. 11.

The form of helmet resembles that found sometimes on Assyrian and Asiatic monuments. Probably the bronze is Asiatic Greek.

*Introduction*, p. vii & viii.

### 37 — STATUETTE OF A WARRIOR BRANDISHING A SPEAR.

Ionic Greek. VI century B. C.



No. 37.

He strides forward with left foot and arm advanced: in the right hand he brandishes a spear on a level with his helmet, on his left he has had a shield of which only the fastening on the forearm remains (this hand is partly broken away). He is beardless, and wears a cuirass with shoulder flaps, greaves and a helmet with cheek-pieces lowered: the helmet is surmounted by a short crest coming forward at the top. His long hair falls in a square mass down his back.

H. o m. 11½.



No. 37.

Fine deep green patina. The portion of spear which remains appears to be genuine, but is much oxidised. The feet are long and sinuous as in Ionic work of the period. The authenticity of this bronze is not above suspicion.

### 38 - GROUP OF A BARBARIAN WARRIOR ON HORSEBACK.

Greek. II century B. C.

The horse has just been reined-in, and stands with hind legs bent and firmly planted, the right foreleg raised and bent. The warrior, a bearded rough-haired figure, turns his head round to left, extending his right arm beside the horse's head: he wears a rough skin cloak fastened on the right shoulder, and a waist belt. His left hand is held upward, as if with a gesture of surprise or alarm. The group rests on a thin slab shaped at each end. The type of face suggests the Pergamene School of sculpture and possibly this group may be an echo of one of the groups from the votive offering of Attalos I on the Acropolis at Athens.



H. o m. 10.

Found at Rome. Formerly in the Martinetti Collection.

A very similar bronze group of a Gaulish warrior on horseback, looking round to left, of the same dimensions, is in the Wyndham Cook Collection, *Cat.*, No. 36, pl. XXXII: cf. also a bronze in Vienna, VON SACKEN, *Ant. Bronzen*, XLIX, 5. For the subject, see *Arch. Zeitung*, 1873, p. 60; *Arch. Jahrbuch*, I (1886), p. 86.

*Introduction*, p. XI.

### 39 - STATUETTE OF A YOUNG GAUL.

Roman. I century A. D.

PLATE X.

No. 38.

The figure is represented moving forward with the weight on the left foot; the right foot is about to be brought forward from behind: the head is turned slightly to the right, the right arm slightly raised and extended: both hands have held objects, now wanting (bow and arrow?). The legs are clothed in tight-fitting trousers (braccæ) the body in a jerkin edged at the waist with a vandyked fringe. A narrow scarf or sash hangs around the shoulders. The type of face is somewhat idealised, but the hair is characteristically rendered in crisp tuft-like masses.

H. o m. 15.

Formerly in the Mannheim Collection. Published in *Burlington Fine Arts Cat.*, 1904, p. 56, No. 74, pl. LVI, where Mrs. Strong remarks that «the pose and the type of head with the locks rising high over the forehead, seem derived from portraits of Alexander». A statuette of similar type is in the British Museum (*Cat. Bronzes*, No. 821, pl. XXII): it is suggested that that also may be a portrait, of the time of Antoninus Pius.

*Introduction*, p. XI.

### 40 - STATUETTE OF A DRAPED WOMAN.

Greek. V century B. C.

PLATE V.

The figure rests on a circular base with mouldings at upper and lower edge, tapering towards the centre. The right hand is raised from the elbow, with open palm; the left hand has apparently supported some object. The figure is draped



in a chiton and a himation, which leaves the right shoulder free and has a rolled edge passing horizontally across the waist and over the left elbow : the hair is wavy and looped up behind; on the feet are sandals. The head is slightly inclined to right. The gesture of the right hand suggests the attitude of prayer : in that case the figure may represent a priestess and the left hand may have supported some sacrificial object. The style and pose suggest the latter part of the fifth century B. C.

H. o m. 17.

Found at Rome. Formerly in the Martinetti Collection. Right hand partly restored.

#### 41 — DECORATIVE FIGURE OF A KNEELING WOMAN.

Greek. 11 century B. C.



No. 41.

She kneels with body upright, her hands symmetrically holding out on each side an end of her apoxygma in an attitude recalling that of figures of Danae. She wears a long chiton girt below the breasts, her hair is parted and fastened in a topknot, with tresses falling on the shoulders : the eyeballs are hollowed. On the shoulder-blades are two wing-shaped attachments through which



No. 41.

a rivet has passed, by which the figure has been fastened to some object of which it formed the decoration.

H. o m. 07.

#### 42 — STATUETTE OF A BEARDED HUNCHBACK EXAMINING HIS FOOT.

Alexandrian. 11 century B. C.

The figure is that of a nude bearded man with hunchback seated on a rock in the well-known attitude of the Spinario or "Tireur d'Épine". He wears a conical leather cap, and this fact, together with the rock on which he is seated, suggests that the statuette is intended for a fisherman. The face is modelled with an exaggerated tense expression, recalling the Pergamene style : probably the intention is to produce a caricature of the original Spinario type in the spirit of one form of Alexandrian art.

H. o m. 08.

*Introduction*, p. xii.



No. 42.

# 43 COMIC ACTOR SEATED ON AN ALTAR.

Greek. III century B. C.

PLATE XXIII.

He sits with right leg crossed over the left, leaning back on his left hand and holding up his right hand which seems to have held something between the thumb and forefinger. He wears the usual mask, with sleeved jerkin, tight fitting trousers and sandals. A slight mantle falls over the right shoulder. The altar is circular in plan, with central band decorated with festoons of flowers between masks of boys and a moulding above and below: at the back is a projecting hinge suggesting that it may have served as a receptacle: it rests on a square stand supported at the corners with feet modelled in the form of lions' paws. A peculiar feature of the actor's mask is that the beard of the actor is visible below and beneath it: his hair also hangs below it at the back.

H. o m. 145.

A similar figure, also in an altar, is published by Perdrizet, *Bronzes Grecs d'Egypte*, pl. XXVII, p. 73, No. 109, who gives references to other analogous statuettes.

*Introduction*, p. xiv.

# 44 — STATUETTE OF AN INFANT BOY.

Græco-Roman. I century B. C.

PLATE XVI.

He is seated on a moulded stand, on which the bent left leg rests: the right leg extended projects over the edge. He leans slightly forward, bending to his left, with both arms outstretched, as if trying to catch something. The face is chubby, and the slight hair is moulded in locks. The forms are well modelled, but the legs and feet have suffered from erosion.

The exact type does not appear elsewhere, but the figure belongs to a series of similar statuettes which seem to have been executed in large numbers in the Alexandrian and Roman periods.

H. with stand o m. 10.

Found at Boscoreale. See e. g. REINACH, *Rép. de Stat.*, II, p. 452. Possibly this figure is from a group of children at play, such as the bronze at Vienna, SACKEN, *Die Ant. Bronzen*, XLI, 3.

*Introduction*, p. III.

# 45 — STATUETTE OF AN INFANT BOY.

Græco-Roman. I century B. C.

PLATE XVI.

He is seated with legs extended in front of him and slightly bent, the right foot resting on the left ankle. Both arms are also extended in front, the hands clenched as if holding something. The hair is indicated by a slightly raised surface. The face has somewhat suffered by erosion.

H. o m. 06.

Published in *Burlington Fine Arts Cat.*, 1904, p. 37, No. 6, pl. XLII. Cf. the similar bronze in REINACH, *Répertoire de Sculpt.*, II, 452, 453.

*Introduction*, p. III.

46 — PART OF A HUMAN FOOT FROM A LIFE-SIZED STATUE.

Greek. VI century B. C.

PLATE XXIV.

The fragment has been cut or wrenched probably from a life-sized statue of which it formed the forepart of the left foot, giving the toes and half of the foot divided vertically at the instep. The long flexible toes are characteristic of Greek work of the period: from their position the figure would seem to have been moving rapidly.

H. o m. 11. — L. o m. 16.

Published in *Burlington Fine Arts Cat.*, 1904, p. 88, No. 110, pl. LXV.

47 — STATUETTE OF A LION.

Roman. II century A. D.

PLATE XXV.

The animal stands squarely on all four feet, the left hind leg slightly drawn back: it looks forward slightly to the right in an attitude of watchfulness, its tail lashing the left side. The head with heavy mane is somewhat conventionally rendered, especially the eyes, which resemble those of a man.

H. o m. 36.

*Introduction*, p. XIII.

48 — LION SPRINGING.

Greek. IV century B. C.

The type is somewhat small in character with slight mane and spare cat-like features, probably a traditional survival from the earlier architectural Greek type. The jaws are open. The fore-paws rest upon a flattened horned skull (bucranium). The group may have been designed as the handle of a vase.



No. 48.

H. o m. 065. — L. o m. 145.

Well modelled in its formal type, and well preserved.

*Introduction*, p. XIII.

49 — STATUETTE OF A LIONESS: A PENDANT TO No. 47.

Roman. II century A. D.

PLATE XXVI.

She moves forward in a semi crouching attitude, looking watchfully to front with jaws slightly open as if growling, and ears laid back. The tail passes between the legs and curls around the left hind leg.

H. o m. 31.

*Introduction*, p. XIII.



50 - LIONESS.

Roman. 1 century A. D.



No. 50.

H. 0 m. 03. — L. of plaque 0 m. 095.

She walks slowly forward, the head extended to front as if she were watching something : the jaws are open as if she were growling : the end of the long tail trails on the ground.

The figure rests on a leaf-shaped thin plaque, which has been drilled with holes for its attachment to something. Well and carefully modelled.

51 - PANTHERESS.

Græco-Roman. 1 century A. D. (?)

PLATE XXVII.

She stands to right, apparently on the watch, with head held forward and slightly inclined to right. The tail (which is broken but complete) is extended in a slight curve just off the ground; the ears are laid back. The forms of the body, which is carefully modelled, apparently from life, are rather full, and the dugs pronounced, as if the creature were in young. Attached to the left hind foot is the remains of a projecting piece which probably marks the point at which the metal was poured into the mould, and which was used for attachment to the plinth now wanting.

H. 0 m. 165. — L. from nose to tip of tail 0 m. 32.

The patina, a light green, has somewhat suffered from a brown incrustation, but the fine modelling is well preserved.

*Introduction*, p. xii.

52 - GALLOPING FAWN.

Roman. 11 century A. D.

PLATE XXVIII.

The animal, extended at full gallop, looks round to the right : it is without horns; the head, of which the Plate somewhat exaggerates the size, is carefully modelled, apparently from life, and the hair on the skin is indicated by a series of fine engraved lines. On shoulder and flank are slight projections which seem to be intended to indicate blood flowing from wounds.

H. 0 m. 12. — L. 0 m. 18.

Found at Aquis, Piedmont. The body is cast hollow and in the centre has a rectangular tang fixed which served for its attachment to a background : the pin which supports it on its modern mount is run through this tang.

53 — A PAIR OF REARING HORSES, CONFRONTED.

Roman Work, 1 century A. D. (?).

They rise nearly vertically on the hind legs, with long bushy tails touching the ground, and forelegs interlocked; their heads are drawn back with jaws open as if each were about to bite the other: the manes are hogged. On a thin oblong plaque. The modelling is somewhat sketchy, but the action is spirited and well rendered. The group has probably formed the decoration surmounting some object, perhaps the handle of a cista or casket.



No. 53.

H. 0 m. 08. — L. of plaque 0 m. 12.

54 — EAGLE RESTING ON THE HEAD OF A CALF.

Roman, 1 century A. D.

The bird stands with legs firmly planted on the forehead and nose of the calf, the wings slightly open, and looking round to left as if it had been disturbed in its action.

The plumage is carefully modelled, and the movement is spirited. The calf's head is cut off vertically behind the ears: it has small budding horns. The entire group has been covered with gilding, of which portions remain.

H. 0 m. 075.



No. 54.

An eagle resting on the head of a ram is a subject which occurs in late bronzes and appears to have some reference to the cult of Zeus Dolichenus: cf. SEIDL, *Ueber den Dolichenus-Kult*, VI, 3, and CHANTRE, *Mission en Cappadoce*, pl. XXIV, 15: see also a bronze in the Bibliothèque Nationale, BABELON & BLANCHET, *Cat.*, No. 1252.

55 — EAGLE WITH DEAD HARE ON ROCK.

Roman. II century A. D.

On a nearly round rock or boulder the hare lies, with the eagle standing upon it, looking upward to its right and flapping its wings. The plumage is conventionally rendered in a series of large single feathers with engraved details. The whole treatment is somewhat naive.



No. 55.

H. o m. 14.

Found in Calabria. The type occurs frequently on the coins of Locri and Aggentum.

56 — MIRROR SUPPORTED BY A STATUETTE OF APHRODITE.

Greek. Early part of V century B. C.

PLATE XXIX

The figure of Aphrodite rests on a small moulded base supported on three cow's feet. She wears a Doric chiton with apotygmata and with her left hand lifts the edge of it from her thigh in the so-called «*Spes*» attitude; on her right hand she holds out a dove. On her feet are laced boots. Her hair is rolled around the forehead and fastened in a knot behind. On either side an Eros, represented as a miniature full-grown youth with long hair and large wings flies towards

her placing one hand on her head, but facing the spectator. The outer pinion of each Eros is elongated upward so as to form an attachment with the actual support of the mirror, which rises from the back of Aphrodite's head and spreads out on either side, decorated with honeysuckle ornaments starting from a central rosette.

The mirror is a circular disc with beaded edge; its circumference is decorated with attached figures: on the top is a Siren to front with wings spread: at the back of its shoulders a plate is attached horizontally, which is pierced to contain a ring (now broken) for suspending the mirror. On each side are two figures evenly spaced; on the left a hound chasing a fox, on the right a hound chasing a deer.

H. o m. 36. — D. of mirror o m. 13.

The inner wing of each Eros is partly broken away.

57 — MIRROR WITH SIREN HANDLE.

Greek. Second half of VI century B. C.

PLATE XXX.

The disc is plain except for a slightly raised edge and a thin double raised fillet set a little distance within it. It rests on a handle consisting of a tapering



shaft rectangular in section, surmounted by the figure of a Siren in relief to front with wings spread, resting on a graceful pattern of opposed spirals, partly modelled and partly carved in relief on the shaft. Between Siren and disc is a crescent-shaped strip of egg moulding, and between this and the top of the Siren's wings is on each side an anthemion. It is not clear that the disc and handle originally belonged to each other.

H. o m. 344.

58 — COVER OF MIRROR CASE.

Greek work. IV century B. C.

PLATE XXXI.

The cover, of circular form, has attached to the surface a relief in thin repoussé bronze, representing Eros riding to right over the sea on a dolphin. He sits sideways, looking to right, resting his left hand on the dolphin's back and holding up in his right hand by its end, his curving bow. Eros is represented as a full grown youth of somewhat effeminate type, with long hair drawn back and knotted over the forehead. He has large wings which practically fill the field. The sea is indicated by a series of conventionally treated waves. Part of the attachment still remains above.

In spite of its damaged condition this beautiful object is worthy of a good place among the known reliefs of its class. The figure is admirably modelled, and the whole composition is excellently adapted to the space it is designed to decorate.

D. o m. 148.

*Introduction*, p. VIII.

Found in Greece.

59 — MIRROR WITH ENGRAVED SCENE.

Greek. IV century B. C.

PLATE XXXII.

The mirror consists of a thin disc with the edge slightly recurved towards the side on which is the engraving. On a rocky ground indicated by wavy lines on either side, two women are seated confronted. The one on the right is arranging her hair, of which she holds a long wavy tress in each hand, looking into a mirror held up in the left hand of her companion, who has an unguent-vase (alabastron) in her right. Each wears a long Ionic chiton with a mantle falling over the lower limbs, earrings, necklace with leaf-shaped pendants, and bracelets. The hair of the figure on the left is knotted on the crown: the mirror she holds is circular in form, set in a shaped handle surmounted with scroll ornaments.

D. o m. 175.

The lines of the engraving are exceedingly fine, and are drawn with freedom and precision. The bracelets in each case are decorated with a row of minute punctured dots.

*Introduction*, p. IX.

## 60 CISTA AND COVER ENGRAVED WITH SCENES.

Etruscan, iv century B. C.

PLATES XXXIII TO XXXVI.

The cista is a cylindrical chest mounted on three feet engraved throughout its entire height with ornament. At equal intervals around the centre are attached eight rimmed bosses, each furnished with a moveable ring; to each alternate ring a chain is hung festoon-wise. The lid, which has a central knob and ring of the same character, and a handle in the form of a human figure, is also engraved with a subject.

a. On the body (i) in the centre of the scene is an Ionic column with necking (*ἰονικὴ στύλη*) decorated with a palmette ornament and supporting an abacus with egg moulding. Beside this on the left stands Ajax Oiliades, inscribed *ΑΙΑ-ΙΛΙΟΣ*, a beardless warrior in cuirass and short chiton, facing the spectator, but with head turned slightly to left: he leans his right hand on a spear, and in his left, over which a mantle hangs, he holds the reins of two horses, which stand side by side against the column, the off horse with its head lowered, as if grazing. Attached to the column by a nail (?) is an oblong tablet inscribed *ΛΕΓΕΣ*: the meaning of this inscription is not clear, but from its position it may indicate a table of laws or rules of the Games. On the right, confronting him, is Soresios (*ΣΟΡΕΣΙΟΣ*) a similar figure leaning with his right hand on a rectangular altar or cippus, on which part of a mantle falls from his right shoulder: he wears a sword from a cross-belt and holds two spears obliquely across his body in his left hand. Behind this figure stands Agamemnon (*ΑΓΓΕΜΕΝΟΝ*) a bearded figure looking on, leaning forward on a staff, and wearing a mantle which leaves the upper part of his body bare: behind him is a youth in a short mantle facing the spectator, but with head turned towards the central scene, his left arm wrapped in his mantle, his right with extended forefinger raised to his face with a gesture of reflection. Beside him is inscribed *ΙΣΤΟΡ* which may be intended as his name, Histor. Above this inscription is a rectangular window (?) divided by a central pilaster, and in each half is a horse's head bridled, looking to left. On the extreme right is a woman Lais (*ΛΑΙΣ*), wearing a long mantle, necklace, earrings & bracelets, who from the gesture of her raised right hand seems to be conversing with the last figure; her hair is confined in a fillet.

(ii) On the left of the central group are two figures: Laomeda (*ΛΑ ΟΥΜΕΔΑ*), wearing a long girt chiton and a mantle over her shoulders and lower limbs, faces the spectator, holding up in both hands a cord, which appears to end at the horn of a stag which stands at her right hand, nearly facing the spectator, but looking round to left. With her left elbow she leans, her left leg crossed over the right, against a bearded term, the head of which is surmounted by a modius. She wears a necklace, bracelets, earrings and shoes. On the left Doxa (*ΔΟΞΑ*) advances towards the scene, holding up a fluttering dove perched on her left forefinger: she wears a mantle which leaves her right arm and torso bare, earrings, a necklace, bracelets and an armlet around her left upper arm, and her hair is fastened with a coil (*spendone*).

(iii) On the left of this last figure is a group which appears to have no relation to the main scene. A nude woman with hair knotted behind, wearing earrings, two necklaces, bracelets and an armlet around her left upper arm,

moves to the left, looking back and with outstretched arms seems to ward off the advances of a young Satyr, who with right arm passed under her left seems to try to kiss her: he has a wreath of ivy hanging around his neck, and in his right hand swings a cup in the gesture of a Kottabos-player: his left hand is placed on his left hip; above him is his name *ΣΙΛΑΝΥΣ*. Above the scene is a band of lotus and palmette: below, a band of honeysuckle interspersed with owls and fluttering doves perched on the tendrils.

b. On the cover: arranged in a frieze around the centre are three figures; a drunken Seilenos with an ivy wreath around his bald head squats facing the spectator, resting on his left hand and knee, raising his right hand: beside him, his name *ΕΒΡΙΟΣ* "Drunkard". On his left a bearded nude man holding on his left arm a fluted bell-krater is drawn to left by a grotesque bridled sea-animal (pistrix) alongside which he lies in the waves, claspings it around the neck with his right arm and holding its bridle. Next is a dolphin to right plunging in the waves, towards which comes a woman with drapery hanging from her left shoulder around her lower limbs, wearing necklace and earrings and brandishing a torch (?) spearwise in her right. She reclines similarly alongside a bridled seahorse whose neck she clasps with her left arm. The waves, running all round the rim, are indicated by a series of irregular curved lines arranged roughly scale-wise, and resembling rather rocks than water.

The figure forming the handle is that of a nude girl bent backwards, so as to rest in an arch on the palms of her hands and feet: she wears only shoes and a narrow fillet around her short hair.

The supports consist of the usual lions' feet surmounted by an Ionic capital, on which is, in relief, the figure of a winged youth (mourning Eros) kneeling on right knee to right, with his head resting on his left hand, holding in his right an inverted torch.

The subjects of the scenes represented have not been identified: as is often the case with Etruscan works of art, they consist either of misunderstood renderings of Greek Myths, or else of versions of them which have not come down to us. The principal scene suggests a peaceful contest (horse racing?) on which Homeric heroes are about to enter: and the two marine figures on the lid suggest a reminiscence of the type used for the favorite Greek subject of Nereids carrying over the sea the arms of Achilles: but it seems impossible to arrive at any more precise definition of either subject.

Total H. o m. 36.

Circumference o m. 66.

D. o m. 22.

Said to have been found in 1864 at Praeneste (Palestrina), but this provenance is uncertain. Formerly in the Pasinati Collection, afterwards in that of Castellani (*Paris Sale Cat.*, No. 359), of Spitzer (*Salé Cat.*, No. 21, pl. VI) and of Wencke. Published by BRUNS in *Annali dell' Inst. Arch.*, 1864, p. 366, by SCHOENE, *ibid.*, 1866, p. 168, and 1870, p. 335: see *Monumenti dell' Inst.*, IX, pl. 22, 23. For the inscriptions see GARRUCCI, *Sylloge Inscr. Lat.*, No. 525. The inscription *Leges* in (i) has been the subject of some discussion. CORSEN (*Annali*, 1870, p. 338) considered it represents the name of one of the horses, and adduced as analogy the word *ἀγῶν* which is mentioned as the name of a Scythian tribe. The name of the second horse was, he thought, indicated in the inscription *Ἰλας*. SCHÖNE (*ibid.*, p. 340) points out that between *ἀγῶν* and *Ἰλας* is a dot, showing that the two words form a continuous inscription, and for the form *Ἰλας* pertinently refers to a similar form *Ἰλας* in a fragment of Hesiod. He thinks that the word *Leges* must be taken as a Latin form meaning 'laws'. The fact that this word is inscribed within a panel seems to confirm the supposition that it is not a name.

*Introduction*, p. ix.



61 - JUG WITH TREFOIL LIP (OINOCHOE).

Greek. Early part of v century B. C.

The handle has a sunk centre between two raised flanges which are beaded to assist the grip : it terminates below in a finely modelled mask of Scilenos of the archaic (Ionic) type. At the junction of the neck with the body is a raised member between two narrow beads.



No. 61.

H. o m. 125.

Fine condition, with a beautiful blue patina.

62 - JUG WITH HANDLE  
IN FORM

OF A NUDE FIGURE.

Græco-Roman. 1 century B. C.

PLATE XXXVII.

The body is egg-shaped, with neck slightly off-set, and spout of semi-cylindrical form, inclining upward. The figure forming the handle is a nude youthful Satyr with shaggy hair and goat's ears, leaning forward with one hand on

either side of the lip of the vase : he has no tail. He rests on a base attached to the body of the vase, modelled in the form of a beardless mask.

H. o m. 21.

The neck and handle have been detached and rejoined : the handle and its support are modern.

63 - JUG (OINOCHOE) WITH DECORATED HANDLE.

Greek. II century B. C.

PLATE XXXVIII.

The handle terminates at its upper extremity in the forepart of a sea-horse, of which the forelegs rest on the lip of the vase : the wings and shoulder-fins are indicated in low relief. On the handle itself is a dolphin (head upward) transixed by a spear which is pointing downward. At the lower extremity is the mask of a sea-deity in relief of the frowning type, with pointed ears, seaweed (?) on face and two crab's claws rising out the shaggy hair, on either side of the topknot over the forehead. This mask is somewhat damaged, but is very finely modelled. The eyes are hollowed. At the junction of the neck and body is an ogee moulding between thin raised lines.

H. o m. 23.

Found at Boscoreale (Contrada Pisanella) in the excavations from which came the famous silver treasure in the Louvre. Covered with a brilliant patina varying from deep blue to green.

Published in *Burlington Fine Arts Cat.*, 1904, p. 66, No. 117, pl. LXXI; *Le Musée*, III, 1906, p. 177, fig. 8.

## 64 — JUG SIMILAR TO PRECEDING.

Greek. II century B. C.

PLATE XXXIX.

In this case the handle terminates above in the head and forelegs of a sea-horse which stands out in relief, the forelegs resting as before on the lip of the vase; it has a raised central rib, and at the lower end is a Gorgon (or Scylla [?])'s mask in relief with shaggy hair, below which is a floral ornament. The eyes are inlaid with silver. The junction of the seahorse's breast with the lip of the vase is masked by a triple leaf-shaped ornament suggesting fins.

H. o m. 235. Formerly in the Mannheim Collection.

An almost identical jug with similar decoration is in the Bibliothèque Nationale at Paris, see BABELON & BLANCHET, *Cat. Bronzes*, No. 1391.

## 65 — JUG WITH DECORATED HANDLE.

Greek. II century B. C.

PLATE XL.

The handle has at the upper extremity a raised member shaped like a human thumb; at the lower end is a relief representing a draped figure (Artemis [?]) riding sideways to right upon a stag: the right arm is raised to the level of the head, the left holds out a curved bow: the action suggests that an arrow has just been discharged: the handle is divided in three along its whole length by engraved lines, and terminates above the relief in a triple leaf-shaped ornament.

H. o m. 233.

A similar jug, said to have been found at Pompeii, is in the Wyndham Cook Collection, *Cat.*, No. 62, pl. XXXIX.

## 66 — HANDLE OF A HYDRIA WITH SIREN.

Greek. End of V century B. C.

PLATE XLI.

The handle is deeply grooved with broad fluting, and terminates at the upper extremity in a curved disc decorated with a flower. At the lower end it spreads out into a larger thin plate curved to fit the body of the vase and decorated with an elaborate pattern of spirals in low relief. Attached to this, so as to mask the bottom of the handle, is the forepart of a Siren, modelled in high relief, its feet resting on a flower, its recurved wings widespread on either side. The wavy hair is parted: it is rendered in simple lines, and falls in spiral locks on the shoulders. The plate against which this relief is modelled, is decorated with an elaborate pattern of spirals and acanthus leaves, surmounted by a broad hollowed ribband which terminates at each end in a spiral: all in low relief.

H. o m. 22.

# 67 DECORATION OF FURNITURE (?) OR A VASE (?).

Roman. II century A. D.

The main feature consists of a panther modelled in the round, but cast hollow, to left, standing with ears laid back and right paw raised as if striking at something : the tail lashes the left flank. Around the neck a long tendril of ivy with leaves modelled in relief. The left foreleg rests on a horned mask of Pan modelled in relief, with goat's ears, shaggy hair, and beard formed by two twisted tresses. The hind quarters are not modelled, but are replaced by a mask of Eros or young Dionysos, also in relief, with top-knot over the forehead shaped like a pair of horns, and wavy locks, cut off at the neck, where it terminates below in an inverted palmette.



No. 67.

H. 0 m. 108. — W. 0 m. 07.

Found in Spain. At the inner corner of each eye of the mask of Eros is a hole caused by a flaw in casting. Polished dark green patina. The panther in Greek art is frequently garlanded with ivy, in reference to its association with the Dionysiac cycle : see e. g. the panther in the Edmond Rothschild Collection (*Mon. Piot*, IV, 1897, pl. X, p. 105) and another on a silver vase from Boscoreale (*Mon. Piot*, V, 1897, pl. V, 2). A similar panther is ridden by Eros in a relief, Zoega, *Basirelievi*, II, 89.

# 68 — PART OF AN IRON VASE WITH BRONZE ATTACHMENTS.

Greek. I century B. C.

PLATES XLII AND XLIII.

The body of the vase, which was probably entirely of iron, has almost perished, the neck, lid, handle with its decoration, and base, are all in bronze and are fairly well preserved. The form was that of a nearly spherical bucket with small neck on which is fitted a moulded lid, and swinging handle hooked through two upright fixed rings at opposite sides of the shoulder. Below each ring is an ornament, consisting of a pattern of raised spirals forming a background against which is modelled almost in the round a figure of a full-grown youth, standing with his weight resting on his right leg, holding in front of him a small patera into which he seems to be pouring from some object in the left hand which, however, is not indicated. His feet rest on the calyx of a flower. Below this again the band of bronze is continued, splaying out to meet the foot, and is decorated on each side with a ribbed border. The handle is decorated in the centre with an acanthus pattern, upon which is, on each side, a sleeping boy wearing a mantle around his shoulders, extended on his back at full length, modelled in low relief.

H. to top of lid 0 m. 26.

Found in the Rhone near Lyons, formerly in the Mannheim Coll. Published by Longpérier in *Revue archéologique*, Nouv. Sér. (1868), pl. XVIII, p. 122-123, and *Burlington Fine Arts Cat.*, 1904, p. 64, No. 110, pl. LXXII. Longpérier describes it as a money-holder (*fiscus*).



# 69 — WEIGHT IN FORM OF A BEARDED HEAD.

Gallo-Roman. 1 century A. D.

PLATE XLIV.

The base appears to have been broken away, leaving the interior exposed at the line of the collarbones : an iron ring for suspension is attached to the crown. The head, which is slightly tilted back and to the right side, has the characteristics of a portrait : it is that of a man in the prime of life, with wide open eyes and prominent cheek bones : the hair, which is simply treated as in the Imperial portraits of the period, falls low over the forehead. The beard is indicated by a series of wavy detached locks in low relief.

H. (not including the ring) o m. 16.

Found in the year 1905 (?) in the Champ du Bourg, at Goncelin, valley of the Isère, France. It is described, with an illustration, in a local monthly Revue entitled *L'Écho de Goncelin*, for April 1905, p. 7-8.

# 70 — JUG IN FORM OF A WOMAN'S HEAD.

Roman. 2 century A. D.

PLATE XLV.

The body of the vase is in the form of a head and neck, the hair conventionally indicated by stylistic rows of regular ringlets : the ears are pierced, and have attached to them earrings of gold wire twisted into a bow, with a single pendant pearl : round the neck is a necklace formed of a plain band with pendant in form of a ring, modelled in the bronze in relief. From the crown of the head rises the neck of the vase, hexagonal in section : the handle terminates at each end in a leaf-shaped ornament : the upper one has a moulded knob, attached to the lip on each side by a flattened ornament of similar form.

H. o m. 303.

Found at Alexandria.

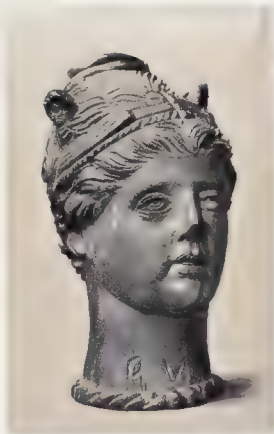
# 71 — CENSER OR BALSAMARIUM IN FORM OF A FEMALE HEAD.

Græco-Etruscan. 3 century B. C.

The hair is drawn back from the forehead and confined with a twisted band, it rises to a point above the back of the crown, where it is flattened to form the orifice, which is fitted with a lid : below this on either side is a raised ear pierced to receive the chains for suspension, which are now wanting, around the neck is a twisted tore, which forms the base-moulding of the vase : and immediately above this is engraved an inscription in Etruscan characters *ANIOVVM Suthina*.

H. o m. 10.

For the use of these vases, see POTTIER & REINACH, *Napole de Myrina*, p. 509, note 2 : the inscription is frequently found in Etruscan bronzes, see *Brit. Mus. Cat. Bronzes*, Nos. 618, 625, 767 (a vase of similar form), etc., LORENZ, *Beitr. zur Deutung d. Etr. Inschr.*, 91.



No. 71.

72 — LADLE (SIMPULUM).

Greek. v century B. C.

The handle is formed of a long flat piece splayed at each end, with ribbed edges which terminate above and on the lip of the bowl in raised spirals; from the centre of the upper extremity rises a member modelled in the form of a swan's head and neck, bent round to form a hook for suspension: the bowl is hemispherical.

H. o m. 185.



No. 72.

73 — STRIGIL WITH INSCRIBED HANDLE.

Greek. iv century B. C.

PLATE XLVI.

The thinness of the metal suggests that this may have been constructed not for actual use, but as tomb furniture. On the lower part of the handle is engraved a design representing a full-grown figure standing facing the spectator, on the upper part of a fluted Ionic column; he has wings rising from his shoulders and his hair is fastened in a topknot over the forehead. In his left hand he carries a caduceus. The right arm is unfortunately destroyed by oxydisation: probably the figure is intended to represent Agon the Genius of the Games, an appropriate decoration for a strigil intended for use in connexion with the palaestra.

Above the figure is the name ΠΥΡΓΩΝ, probably that of the artist Πύργων, in raised letters within a sunk lunated space. At the top of the handle is a band of leaf moulding of great delicacy.

H. o m. 276.

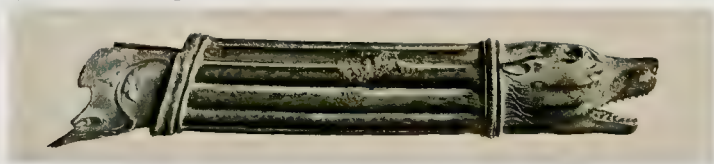
Found at Cumae. For similar engraved strigils see *Brit. Mus. Cat. of Bronzes*, Nos. 254 foll.; POTTIER & REINACH, *Nouv. de Myrina*, p. 201.

*Introduction*, p. xii.

74 — HANDLE OF PATERA.

Græco-Roman. i century A. D.

The main part of the handle is cylindrical, decorated with a broad reeding broken by a flat band along the centre above and below: this terminates at each end in



No. 74.

a raised collar from which issues at one end the splayed portion which held the bowl and at the other the head of a mastiff snarling with open jaws showing the teeth, and ears laid back. The eyes are indicated by an inlay of silver in which are holes to represent the eyeballs: the hair round the neck is indicated by wavy engraved lines. The splay which is worked very thin, and of which a small fragment is missing, is decorated in relief with two tendrils of vine with leaves, arranged as opposed scrolls.

H. o m. 175.

Fine dark green patina, polished in part to brilliant black.

#### 75 — PEDESTAL OF A BUST WITH ORNAMENT ATTACHED.

Roman. 1 century A. D.

PLATE XLVII.

The pedestal consists of two mouldings elliptical in plan, between which is a member terminating on either side in a semi-circular scroll; on the body is a human mask with flowing hair and broad fillet, surmounted by wings: this is broadened unnaturally in order to fill the space.

The upper part of the pedestal has been (in modern times) closed with a thin piece of metal, on which is fastened an ornament which has probably belonged to some piece of furniture. It consists of a moulded handle (partly broken away) terminating in the forepart of a Gryphon, the head of which is averted, the forelegs being flattened on the under surface for attachment. The surface of the handle where it springs from the head is modelled with leaves in relief.

H. of pedestal o m. 10. — L. of pedestal o m. 194. — H. of handle o m. 10.

For a similar pedestal of a bust see *Burlington Magazine*, vol. XIII (1908), p. 252.

#### 76 — HEAD OF A MULE.

Græco-Roman. 1 century A. D.

PLATE XLVIII.

The head, which is cut off semicircularly at the base of the neck, is curved round to the right so as to face the spectator; the head itself is modelled in the round, the neck flattened at the back for attachment, and two large holes for nails are drilled through the centre. The ears are laid back and the nostrils distended as if the animal were neighing. The mane is hogged, and a wreath of ivy (now partially broken away) has been attached at the base of it, passing across the forehead. At the base of the neck is shewn part of a saddle-cloth of some rough skin (panther [?]) fastened by a broad flat collar, over which one end is turned back showing the under surface decorated with a leafy branch within a border of zigzags. These patterns are executed in silver inlay. The triangular fold-back terminates below in a triple ornament suggesting a panther's foot. A third hole for attachment is drilled in the cut-off edge of the neck.

Greatest L. o m. 167.

Formerly in the Mannheim Collection. This head and the following No. 77 have probably formed parts of the decoration of cushions for couches or seats; many examples are preserved in various collections, no less than six being in the British Museum alone (*Cat. Bronzes*, No. 2562) as well as a *tella* (No. 2561, restored) showing them in position. A more authentic example of the original arrangement is given in *Bull. Comm. Arch. Municip. di Roma*, II, 1874, pl. II; and for other examples, see *Römische Mittheilungen*, VII, 1892, p. 40 foll. For the subject generally see *Classical Review*, III, 1889, p. 323.



77 HEAD OF A MULE SIMILAR TO PRECEDING.

Græco-Roman, 1 century A. D.

PLATE XLVIII.

In this example the head is turned to the left, and the execution is not so careful: the inlaid decoration is a mere suggestion of a floral pattern within a narrow beading. The holes for attachment are in the same relative positions, but the metal pins have rusted into them, and they are now covered with shapeless knobs of oxidation.

Greatest L. o. m. 151.

*Introduction*, p. xiii.

Formerly in the Mannheim Collection.

78 — A PAIR OF RING HANDLES.

Roman, 11 century A. D.

PLATE XLIX.

The rings are suspended from the mouths of grotesque lion-masks modelled in relief on circular discs. Each of the discs has a raised edge enclosing a field which is almost wholly occupied with the relief. The masks are conventionally treated in a manner suggesting the influence of Persian or Syrian art: the nose and ears are leaf-shaped and the mane is indicated by a series of tapering wavy lines roughly radiating from the centre. The soft skin between nose and mouth is rendered by parallel rows of horizontal engraved lines. Above and on either side have been drilled holes for attachment, which still retain the nail heads oxydised into and over them.

Diam. of discs o m. 155.

*Introduction*, p. xiii.

79 — SWINGING HANDLE, FROM A DOOR OR PIECE OF FURNITURE.

Roman, 1 century A. D.

PLATE L.

At the end of a rough dowel which is pierced at the top and intended for insertion in the wood or other material is a pierced cylinder through which runs a pin fastening the two ends of the handle. This is composed of two inverted dolphins whose bodies descend in a widening curve, which grasp in their mouths either side of a ball (?), decorated with a cross in relief. The dolphins are decoratively treated with acanthus-leaf pattern in relief along the bodies, and in place of tails end above in tendrils curved round into spirals: small spirals also take the place of fins.

H. with dowel o m. 184.

80 GROUP OF CENTAUR AND MAN.

Greek, ix to viii century B. C.

This group belongs to a class which is occasionally found among remains of the later Bronze Period: see for instance, *Olympia*, *Die Bronzen*, pl. XIII, 215; pl. XIV, 197, 217, 218. The figures rest on a plinth o m. 03 thick, which is shaped

in the form of a square with a lug projecting from the centre of each end; one of these supports the feet of the man, the other (smaller) is joined to the end of the centaur's tail. The square is pierced in the centre with a zigzag pattern à jour, and this is surrounded with concentric deep engraved lines: similar lines extend longitudinally along the lugs. Probably the whole was intended as a seal, the figures forming its handle. They appear to be about to wrestle: each seizes with his left hand the forearm of his opponent: the right hand and wrist of the man and the right forearm of the Centaur are broken away. Each wears a helmet of conical form compressed from each side (the apex in both cases broken away) and scored with parallel horizontal lines. The man wears around his very narrow waist a metal waistbelt (mitrè\*). The human part of the Centaur's body is slightly shorter than that of the man; it has human legs. From the front part of the equine body on the left side a small thin piece of bronze projects towards the left elbow: this is probably part of one of the stays used in the process of casting which has been accidentally left: the point of the elbow where it would join has been evidently filed away. Along the equine back from the point of juncture of the human body to the socket of the tail runs a minute engraved pattern (herringbone between lines) probably intended to indicate hair. The forms of the bodies and limbs, in spite of the exaggeration of salient features, show considerable feeling for truth, and even spirit. The heads are less advanced, resembling rather in style the crude carving of the "island xoana". They show the same angularity of the backward tilted face and exaggerated size and projection of ears. The eyes are differently treated: those of the man are represented by deep cavities hollowed out, those of the centaur by projections in relief. An attempt is made to indicate over the nape of the neck the raised surface of the hair.



No. 80.

H. 0 m. 11. — L. 0 m. 085.

In *Olympia loc. cit.*, No. 215, is a Centaur with similar open-work base, which has had a similar lug or projection (now broken away) to which the end of the tail was attached. The forepart of that Centaur's body is, as here, completely human in type, including the front legs. Furtwängler (*ibid.*) calls attention to the similarity of such figures to motives employed by the painters of Dipylon vases.

## 81 DECORATION FROM THE END OF A CHARIOT-POLE.

Roman. 1 century A. D.

PLATE LI.

The chief member is a hollow conical piece with engraved angles rising from a square base out of which springs on either side an S-shaped bearded snake with collar around the neck surmounted with acanthus leaves. These with the central piece

\* See Perdriset in *Bulletin de Corresp. Hellenique*, XXI (1897), p. 169 foll.; similar figures wearing helmets of the type here shown are reproduced, *ibid.*, figs. 5, 10.

support a flat plate on which stands a horse with bridle and saddlecloth, its left fore-foot raised : this foot and the body are supported by rods rising from the base-plate. The saddlecloth, which is cross hatched, is kept in position by a girth, a chest-strap and a crupper.

H. o m. 184.

Found near Rome. An almost identical bronze is in Madrid (*Museo Español*, II, pl. to p. 91). Cf. REINACH, *Rép.* II, p. 741, 1, who describes it as a « Sommet d'enseigne », and refers to BRUNN-BEUCKMANN, No. 296 : that example is inscribed VIVA  $\Sigma$ . A considerable number (more than thirty) of these objects are known. They have been variously described as forming part of a fountain (the tap), of a lamp, or of a seat ; but there can be little doubt that the explanation here given is the correct one, the employment of the horse as a decoration in the present instance is thus appropriate. For the extensive literature of the subject, see *Collection Raoul Warocqué*, No. 72, and PERDRIZET, *Coll. Fouquet*, p. 83, No. 147. With the Warocqué example was found a coin of ANTONINUS PIUS.

## 82 — DECORATION FROM THE END OF A CHARIOT POLE(?).

Gallo-Roman. 1 century A. D.

PLATE LII.

In the form of a human left hand, grasping between the thumb and two first fingers a lily : the other two fingers are bent. On each side below the wrist is attached a loop and a hook, probably to receive the harness.

L. o m. 288.

## 83 — LAMP WITH EROS.

Roman. 1 century A. D.

PLATE LIII.

The body of the lamp is circular in form and rests upon a high splaying foot. The handle consists of a broad ribbed band which spreads out at its lower extremity, attaching itself to the inside of the body. At its upper end it terminates in two recurved leaves, the one above broadens out into a wide rest for the thumb, the lower continues so as to complete the circle and branches out at the end in two spirals : from the junction of the two leaves issues a goose's head. Opposite the handle branch out two spouts : between and beside them are similar broad leaves laid horizontally and recurved at either end.

The lid is moulded like the base of a statuette with a cylindrical stopper fitted half way up with two flanges which drop into grooves in the orifice and are so arranged that a half turn fixes it : this is surmounted by a thin disc which has had a pin rising from the centre, now broken away ; on it is now attached a figure of Cupid. He walks forward with left foot advanced, looking upward and to his left, holding up his left hand with forefinger extended as if pointing to something on his right. In his right hand is held, pointing downwards, a torch (?). He has two small wings and curly hair with topknot.

Total H. o m. 195. — L. o m. 195. — H. of Cupid. o m. 105.

The surface, which has generally suffered from oxidation (of a blue-green colour) shows here and there (e. g. on the interior of the handle) a very fine grey-green patina. The statuette shows a different patina (dark brown) and oxidation of rather darker colour : the left arm seems to have been in contact with iron and is covered with iron rust ; there is nothing definitely to prove that it belongs to the lamp, and the broken stem in the centre of the disc suggests that some other ornament stood here.

On the other hand there is no clear evidence to the contrary, and the subject, period and proportions are appropriate. It is noticeable that the total height of the whole lamp, including this figure, exactly corresponds with the length.

Found in a villa at Boscoreale (alla Pisanelle) together with the celebrated silver treasure in the Louvre (*Monuments Piot*, V, p. 1 foll.). Published in *Le Musée*, III, p. 182, fig. 11. M. Sambon says, *loc. cit.* : « La statuette s'adapte exactement à la lampe, mais a été retrouvée ailleurs, dans une armoire. »



#### 84 — LAMP SUSPENDED FROM A BUST OF MERCURY.

Roman. 1 century A. D.

PLATE LIV.

Mercury is beardless, with a mantle and winged petasos, attached to the crown is a ring for suspension. The bust is cut off below by an acanthus leaf branching out on each side from a bust of Jupiter draped on the left shoulder, supported by an eagle with extended wings grasping in its claws a thunderbolt : below this is a ball (the globe[?]) from which a ring and chain hang. On each of Mercury's shoulders is a cluster of grapes, out of which rises a bust : on the left that of Juno or Ceres, draped and veiled : on the right that of Minerva or Roma, helmeted. From these hang chains attached to loops on the two spouts of the lamp.

The lamp itself has in place of handle a figure of Fortuna, a Goddess draped in mantle and chiton, with a long tress hanging over each shoulder, holding in her right hand a ship's rudder, in her left a cornucopiae. She stands in a shrine represented by two Corinthian columns supporting an arch decorated with rosettes and tendrils : over the centre of the arch is a palmette.

Total H. o m. 47.

#### 85 — DOUBLE LAMP WITH VOTIVE PLAQUE.

Roman. 1 century B. C.

PLATE LV.

The lamp, which has a central sunk orifice within four rosettes, has a spout on each side (bilychnis). Beside each spout is a ring with chain attached, by which it is suspended from the lower angles of an eared plaque, which is itself suspended from a ring in the centre of its upper edge. From a similar ring below hangs, by a chain attached to his winged petasos, a statuette of Mercury moving forward, holding out a purse in his right hand : on his left arm, round which is twisted his mantle, he holds a caduceus.

H. with chain, o m. 66. — L. of lamp, o m. 318.

Found at Boscoreale, near the Sarno, in the place where the Eros statuette, No. 13, was discovered. Published in *Le Musée*, III, 1906, p. 203, fig. 33.

#### 86 — LAMP WITH CHRISTIAN EMBLEMS.

Roman. III century A. D.

PLATE LVI.

The handle is in the form of a Gryphon's head and neck bent inward towards the cover : the crest is decoratively treated with an edging of balls connected by semicircles : at the base is a twisted collar from which starts a wreath of acanthus upwards and downwards, the uppermost leaf of each is recurved so as to meet a twisted band issuing from the Gryphon's lower jaw, thus forming a loop for the insertion of the finger. The spout has a raised rim round the orifice, in form of an octagon with curved sides : at its base is a collar and acanthus as on the handle, and on the upper acanthus leaf is a loop in which is the link of a chain, of which

probably the other end was attached to a similar link above the Gryphon's head, but the rest of the chain is wanting. In the top of the centre is an orifice covered with a hinged dome-shaped cover, surmounted with a ball ornament as on the Gryphon's crest. Below this on each side is the monogram  $\chi\rho$  (the first two letters of  $\chi\rho\iota\sigma\tau\omicron\varsigma$ ).

L. o m. 263.

Found at Caltagirone in Sicily. A very similar lamp is in the British Museum, see *Catalogue of Early Christian Antiquities*, pl. XXVII, No. 502, and *ibid.*, p. 101, for other examples.

## 87 — LAMP WITH CHRISTIAN EMBLEMS.

Roman. III century A. D.

PLATE LVII.

Similar to preceding, except that in this case on the top of the Gryphon's crest is perched a dove, and the Gryphon's beak (holding a ball) is not joined to the lower part: on the upper acanthus leaf near the spout is a dolphin with a ball in its mouth, and to its back fin is fastened the last link of the chain which joined on above the Gryphon's head, but, as in the other example, only the first and last links are preserved. On each side a monogram as in preceding.

L. o m. 263.

## 88 GROUP OF THREE FIGURES SUPPORTING A SHAFT.

Græco-Roman. I century A. D.



N. 88.

The figures of nude women stand in the familiar attitude of the three Graces, on a thin circular disc: each rests on the right leg with left leg bent: the right hand rests on the hip, the left is raised to support a calyx-shaped piece which rests on the heads of the figures: out of the centre of this springs a tapering shaft, the base of which is supported by three minute figures of Cupid, who with feet resting on the edge of the calyx lean inward against it. The upper part of the shaft is broken away.

H. o m. 089.

Has probably formed part of a small candelabrum or incense burner.

## 89 — HORSE'S MUZZLE ( $\phi\iota\mu\acute{o}\varsigma\ \alpha\iota\lambda\omega\tau\acute{\iota}\varsigma$ ).

Greek. I century B. C.

PLATE LVIII.

Formed of an open framework with moulded ornaments and patterns. At the top of the central member has been a palmette and tendril ornament (part wanting).

The two side pieces end above in a leaf-shaped ornament to which have probably been attached the rings for fastening it.

H. o m. 236.

For similar muzzles cf. *Brit. Mus. Cat. of Bronzes*, Nos. 2877-2879, and PERNICE, *Griech. Pferdegeschirr* (56tes Winckelmannsfestpr.), p. 131; DAREMBERG & SAGLIO, *Diff. t. v. Capistrum*; DE MOT, *Coll. Raul Warocqué*, No. 204.

#### 90 — HORSE'S BIT.

Roman. 1 century B. C.

PLATE LIX.

The part for insertion in the mouth consists of two linked rings to which chains of four links hang, attached to the centres of two large discs with grooved edges: at the back of these are three smaller rings with dentated edges. Next are two long tapering S-shaped pieces which went outside the mouth, arranged so that the upper half of each curved over the horse's muzzle: to them are fastened above and below the bit two rings for attaching the reins: then come two bowshaped pieces hanging down. All these members work free on the central rods comprising the actual bit, which terminates at each end in a conical piece.

H. o m. 261.

For similar bits, cf. PERNICE, *Griech. Pferdegeschirr*, p. 11-13, p. 17; also PERDUEZET, *Bronzes Grecs d'Égypte*, pl. XXXIX, No. 146, and *Delphes*, p. 118, No. 626, where a bibliography of the subject is given.

#### 91 — THREE MINIATURE MODELS OF ARMOUR.

Greek. 14 century B. C.

The models represent two greaves of different sizes for the left leg (larger) and the right leg (smaller) respectively, and a nearly oblong but slightly tapering piece with beaded edge, curved laterally, perhaps intended to represent a shield.

The larger greave is carefully shaped to represent the structure of the human leg.

H. of larger greave o m. 077. — H. of smaller greave o m. 042. — H. of shield o m. 05.

Possibly from a votive dedication.

*Introduction*, p. XII.



No. 91.





## GOLD AND SILVER.

### I<sup>A</sup>-I2<sup>A</sup> — THE CYPRUS TREASURE.

The following numbers (I<sup>A</sup>-I2<sup>A</sup>) form part of a treasure which was discovered in the summer of 1902 by Greek peasants at Karavás near the ancient site of Lape-thos on the north coast of Cyprus. It comprised in all eleven silver dishes and a quantity of gold jewellery. Of these, five silver dishes, and a few small articles of gold jewellery were seized by the Cyprus Government, and are now in the Museum at Nicosia : the remainder, consisting of six silver dishes and some important pieces of jewellery, were purchased by Mr. Morgan and are here described. The Nicosia portion of the treasure is described in *Archæologia*, vol. LIX, pp. 1-24; the Morgan series form the subject of an article by Mr. O. M. Dalton in the *Burlington Magazine* for 1906-1907, vol. X, p. 355-362; they are also described by M. Sambon in *Le Musée*, 1906, p. 121 foll., pl. XX, XXI.

The exact circumstances of the discovery are unknown, but the treasure was probably found buried in the earth : many of the dishes here described bear traces of a slight corrosion, which extends in each case, for about one quarter of the diameter, along the right hand side of the scene. This suggests that they were carefully stacked one inside the other, possibly, as in other known instances, they were merely wrapped in a cloth and buried in the ground. With this exception, they are all in an astonishing state of preservation, and can have had little handling, for the surface is as brilliant as if they had been fashioned to-day.

The coins and medallions found with the treasure range over dates between A. D. 408-685. Judging from this fact, it would seem that the date of these must be about the last quarter of the seventh century. With this attribution the style of the workmanship appears to be in harmony. Of the subjects shown on the silver dishes nine are scenes from the biblical story of David : these show marked affinities to illuminated Byzantine psalters with analogous subjects which are attributed to the ninth century, but which probably inherit a still earlier tradition : on the other hand, they show, in a deteriorated form, traditions of silver-smith's work which, descending from Græco-Roman plate of the fourth century, may now be traced through the following centuries by finds in Russia. Mr. Dalton

calls attention to the analogous shield of Theodosius in the treasure of Petrossa (now at Madrid) published by Odobesco, which shows Saul enthroned like a Byzantine Emperor among his guards. In Mr. Morgan's dishes the tetrastyle background of the Madrid example has been retained in a degraded form.

Each of the dishes is impressed on the underside with a series of stamps or "hall-marks"; facsimile reproductions of them are given in *Archeologia* (*loc. cit.*) and also by Rosenberg (*Der Goldschmiede-Merkzeichen*, Anhang, pp. 1140-1145). These are exactly similar in character to the marks upon pieces of Byzantine plate discovered in various parts of Russia under circumstances which point to an origin in the first half of the seventh century.

The jewellery in its style suggests comparison with other work of the sixth or seventh century, particularly in the occurrence of the almond-shape pendant which suggests the familiar "kincob" of the East, and clearly points to Oriental influence.

If therefore on the above grounds the treasure may be assigned to a date between A. D. 550-650 it may well be that its concealment was connected with the political disaster which befel Cyprus at this period: about the middle of the seventh century the Arabs conquered the island, and for three hundred years it was the theatre of constant struggles between Christian and Mahomedan.

It seems scarcely probable that the treasure, though found in Cyprus, was manufactured there: the homogeneous character of the silver of this class which has been found over so large an area points to some important centre of fabric: and Mr. Dalton suggests with probability that this may have been some town in Syria which was famous for its silver work, and possibly Antioch, which at the period in question was a city rivalling Constantinople in importance. In spite of the biblical subjects represented on the dishes, he thinks that their purpose was not ecclesiastical, but that they formed part of a private service, which in the ordinary course of trade or as an imperial present may have found its way into Cyprus.

#### I<sup>A</sup> — NECK CHAIN.

Byzantine. vi century A. D.

PLATE LX.

The chain, which would hang from the neck below the waist, consists of seventy-six square links of pierced gold, of uniform size and pattern, each fitted with a loop on one side and a bar on the other. They are evenly divided by two circular plaques of similar character, one of which forms the clasp while the other has attached to it a cruciform pendant: on either side of the cross three additional pendants are hung to alternate links.

The links are in the form of two semicircles with spiral ends set back to back and containing an ornament based upon the honeysuckle pattern with a spiral on each side; the spaces between the semicircles are filled with a leaf. The clasp contains an ornament composed of a honeysuckle bud, the sides of which return downwards in half flowers: the corresponding circle contains an eagle facing, with wings spread on each side. The four arms of the cross are curved, and each contains an anthemion: in the centre is a minute cross within a circle. The pendant

on each side of the cross is of kincob shape and contains an anthemion : the next pair are circular and contain an amphora with nearly spherical body, with spirals around it : the outside pair are pear-shaped and contain an amphora with pointed base.

L. 1 m. 445.

Published, *Le Musée*, III, 1906, pl. XXI.

### 2<sup>A</sup> — NECKLACE.

Byzantine. VI century A. D.

PLATE LXI.

It consists of two parts, viz., a chain of filigree heart-shaped links with a clasp in form of a hoop with edging of balls, enclosing four similar filigree hearts pointing inwards towards a small central X; the ends of this chain are joined by a series of ten cylinders strung on a swivelled chain : these have raised beaded edges and are decorated with longitudinal strips of raised zigzag between raised lines. Between each pair of cylinders hangs a pendant, eleven in all : the central one is a large cross cast solid, with a wheel-shaped ornament in relief at each extremity, and a cruciform pattern in the centre formed of half circles around a circle. On each side of the cross hang a leaf-shaped pendant with double beaded border within which is a palmette in relief : the reverse side has a wheel of six spokes from which rises a leaf pattern, the whole covered with dots. The other pendants are amphorae of three shapes, all decorated with leaf pattern and cross-hatching in relief. All these pendants are repoussé.

Total length. 0 m. 88.

Height of cross (without ring) 0 m. 06.

Published, *Le Musée*, III, 1906, pl. XXI. For the clasp cf. *British Museum Catalogue of Early Christian Antiquities*, pl. V, No. 282, and for the cross, *ibid.*, No. 286.

### 3<sup>A</sup> — NECKLACE.

Byzantine. VI century A. D.

PLATE LXI.

This consists of eight hexagonal emerald beads and nine pearls alternately, each of which is strung on a piece of gold wire looped at either end. The clasp is formed of a long narrow hook and a loop, each attached to a circular ornament consisting of a beaded frame within which is a circle containing a bird (one to right, the other to left) within a circle surrounded by a pattern composed of fine spirals separated by pairs of straight lines : all this is in pierced open work.

L. 0 m. 426.

Published, *Le Musée*, III, 1906, pl. XXI.



#### 4<sup>A</sup> — PAIR OF EARRINGS.

Byzantine. VI century A. D.

PLATE LXI.

Each consists of a hook of gold wire in which is hung a horse-shoe-shaped loop from which again hangs a roughly semi-circular band of gold, around which is a row of small pearls strung on a gold wire. Between the rings which terminate this band is soldered a ring from which is suspended within the semicircle a pear-shaped sapphire surmounted by a small pearl strung on gold wire.

L. of each o m. 062.

Published, *Le Musée*, III, 1906, pl. XXI.

#### 5<sup>A</sup>-6<sup>A</sup> — GIRDLE AND BRACELET (?) WITH COINS.

Roman. VI century A. D.

PLATE LXII.

This ornament is composed of four large medallions and twelve coins, each mounted within a flanged collar (edged in the case of the medallions with two bands of twisted wire) which is fitted on either side with one or two horizontal rings, through which a pin has passed so as to attach it to the next : as all the pins are wanting, there is no indication of the order in which they were originally mounted, nor whether they formed one or more ornaments.

The objects of which this girdle and bracelet are composed are not actual coins but reproductions of coins, or medallions. The originals were no doubt all struck pieces, *i. e.* the product of dies.

The four larger pieces on the girdle are commonly called *medallions*, being of greater size than the usual current coins of the time. It is quite possible that, like our five pound pieces, they may have passed in currency, but to a limited degree on account of their great size and weight. The originals may have been issued as pieces of five solidi (*quinios*) or ten solidi (*double-quinios*); their current value depending on the thickness of the *blank* or *flan*. They are all of the Byzantine Emperor, Mauricius Tiberius, who reigned from the 13th August 582 to the 22nd November 602 A. D., and appear to be copies of one original. On the obverse is shown the facing bust of the Emperor holding in his right hand the mappa and in his left the sceptre, surmounted by an eagle : around is the legend, D. N. MAVRIC. TIBER. P. P. AVG. (*Dominus Noster Mauricius Tiberius, Pater Patrie, Augustus*). On the reverse is seen the Emperor in a triumphal quadriga facing, his right arm raised and holding in his left hand a globe surmounted by a Victory : on his right is the Christian monogram  $\chi$  and on his left a star : the legend consists of his name and titles as on the obverse : in the exergue, *i. e.* below the quadriga, is the legend CONOB (*Constantinopolis Obryzum, i. e.* tested or refined gold of Constantinople). This inscription, as will be seen, occurs on all the smaller pieces. The original struck piece of this type is not known to exist at the present time. It was probably issued to commemorate the restoration of peace with Persia in A. D. 591, when Chosroes was restored to the throne of his ancestors. The only other event to which it might refer is the great victory of

Mauricius Tiberius over the Persians in A.D. 581, when with the Emperor Tiberius II, he entered Constantinople in triumph : but this took place the year before his accession. If it relates to this earlier event, then the original piece would have been struck in A.D. 582, which is quite possible.

The smaller pieces all represent solidi, which were the usual gold coins of the Byzantine Empire. Starting from the left, Nos. 1 and 4 are of Justin I. and Justinian I., whose joint reign only lasted from 1st April to 1st August 527 A.D., and Nos. 2 and 3 of Mauricius Tiberius. The former show on the obverse the two Emperors seated facing, their hands clasped on their breasts : around is the legend D. N. IVSTIN ET IVSTINIAN P. P. AVG (*Domini Nostri Justinus et Justinianus Patres Patrie Augusti*) : below, CONOB as on the medallions. On the reverse is Victory standing facing and holding in her right hand a long cross and on her left the globus cruciger : around VICTORIA AVGGG (*Augustorum*) : below, CONOB. The two pieces of Mauricius Tiberius show the same reverse type, except that the long cross held by Victory terminates in † : and on the obverse is seen the Emperor seated facing, holding in his right hand the mappa and in his left the cross : his name and titles are D. N. MAVRC TIB. P. P. AVG, which have already been explained.

The bracelet consists of eight pieces of the size of the solidus only. These may be identified as of the following Emperors, beginning as before from left to right. Nos. 1, 2, 5-8, Mauricius Tiberius; No. 3, Justin I. and Justinian I. and No. 4, Theodosius II. The pieces of Justin I. and Justinian I., and Mauricius Tiberius are of the same types as those in the girdle, but that of Theodosius II. is exceptional. It shows on the obverse the helmeted and cuirassed bust of the Emperor facing, holding in his right hand a spear directed over his shoulder, and on his left arm a shield decorated with an equestrian figure piercing with his spear a fallen enemy : the legend around reads D. N. THEODOSIUS P. F. AVG (*Dominus Noster Theodosius, Pius, Felix Augustus*) : and on the reverse is Constantinopolis seated to left holding on her right hand the globus cruciger and a sceptre in her left : at her side a shield : at her feet, the prow of a ship : and before her, a star : around, IMP. XXXXII. COS. XVII. P. P. (*Imperator quadraginta secundum, Consul decimum septimum, Pater Patrie*) : in the exergue CONOB (*Constantinopolis Moneta Obryzata, i. e. the money of Constantinople of refined gold*). Theodosius II. was Emperor from the 1st May 408 to the 28th July 450 A.D., and his 42nd imperatorship and seventeenth consulship began in A.D. 449, in which year the coin which served for the model of the piece illustrated was struck. The coins of Theodosius of this type which bear the date of the 42nd imperatorship were issued either at the beginning of 449 to pay the tribute to Attila, King of the Huns, which the Emperor promised under a treaty made in A.D. 448, or as part of the bribe to Attila, to whose assassination the Byzantine Emperor had been a party in the following year. As such sums were paid in gold, either event would account for the coins being so common at the time in question.

As arranged on the plate the two parts measure respectively as follows : —

Chain with medallions and coins o m. 37.

Chain with coins alone o m. 25.

Published, *Le Musée*, III, 1906, pl. XXI.

*Introduction*, p. xvi.

7<sup>A</sup> — DISH WITH RELIEFS.

Byzantine. II half of VI century A. D.

David killing the lion. The lion stands on rocky ground to right, beneath a gnarled tree, looking round with open jaws at David who kneels on its back, grasping its head with his left hand and swinging back a short club to strike it. He wears a short sleeved chiton with a broad belt, a chlamys and top boots, and has a nimbus. His chiton is decorated with pointillé border and rosettes, and his belt with a similar pattern of spirals. In the foreground is a dead lamb lying on its back: the skin of both the animals is indicated by fine hatching.



No. 7<sup>A</sup>.

D. o m. 14.

Published, *Le Musée*, III, 1906, pl. XX.

8<sup>A</sup> DISH WITH RELIEFS.

Byzantine. II half of VI century A. D.

PLATE LXIII.

David anointed by Samuel. The architectural background is similar to that of No. 10 (David trying on Saul's armour). In the centre stands David, a boyish figure with wavy hair, in short chiton, mantle and high boots, standing with right hand uplifted and bowed head facing Samuel on the left who with both hands is pouring oil from a horn on David's head. Behind David stands Jesse, looking on, raising his right hand with the thumb and third finger joined so as to form a circle, and the other fingers extended: Jesse and Samuel are both bearded and wear long chiton and himation with embroidered border, and sandals. On each side stands a son of Jesse. On the left a bearded figure, raising his right hand palm upwards, with the forefinger pointing towards David: this may be intended for the eldest son, Eliab. On the right a beardless figure (Abinadab?) who places the forefinger of his right hand on his lips. Each wears a short chiton, mantle and high boots.

In the foreground below the ground line is in the centre a circular altar on a double plinth, from which flames arise: on right is a ram seated, on left a slaughtered heifer lying on its back with head thrown back and mouth open. The altar is decorated with crossed palm branches and dotted trefoils. Above the heifer is a sword, above the ram a long club. The passage here illustrated is I Samuel, xvi, verses 2-13.

D. o m. 26.

Published, *Le Musée*, III, 1906, pl. XX.

9<sup>A</sup> — DISH WITH RELIEFS.

Byzantine. II half of VI century A. D.

PLATE LXIV.

David introduced to Saul. In the background is an architectural structure consisting of a central semicircular arch rising on either side from an architrave supported on two Corinthian columns. The architrave and arch are decorated with a moulding in the form of an oak-wreath broken in the centre of the arch by two concentric circles, and at the spring of the arch by a single leaf set obliquely. The inner pair of columns are vertically, the outer spirally fluted. In the centre beneath the arch is a rectangular throne (not clearly shown) with curved plinth or footstool decorated with engraved spiral pattern, on which is seated to front Saul, a bearded draped figure wearing a fillet, who raises his right hand towards David, with the index and second fingers extended, as if blessing him. His left hand grasps the drapery on his knee. David advances from the left, raising his right hand: he is represented as a boyish figure in a short girt dress with high boots, and has a mantle hanging from his left shoulder over the arm. The heads of both Saul and David are surmounted with a nimbus. On the right a bearded draped figure (Samuel) moves forward, looking towards David and raising his right hand with the fingers extended. On either side stands a guard facing nearly to the front, with one hand resting on the rim of his shield and the other holding a spear: each wears a cuirass decorated with a band of engraved spiral pattern, over a short girt sleeved chiton, and high boots. The one on the left has also a chlamys fastened on the right shoulder with a brooch. The ground is indicated by roughly hatched lines. In the foreground or exergue are three objects, a basket of corn (?) between two wine-skins, arranged alternately with four conventionalised plants.

The subject here illustrated is I Samuel, XVI, 20-21.

D. o m. 27.

Published, *Le Musée*, III, 1906, pl. XIX. For the decoration of the architrave, cf. the silver casket of Proiecta (see note to No. 14 below), which also shows an arcade supported on spiral columns.

10<sup>A</sup> — DISH WITH RELIEFS.

Byzantine. II half of VI century A. D.

PLATE LXV.

David trying on Saul's armour<sup>(9)</sup>. The architectural background is precisely similar to that in the preceding No. 9<sup>A</sup>, except that the inner columns are spirally fluted, the outer vertically fluted. In the centre stands David, a youthful figure to front resting his right hand on a spear, his left on a sword held vertically with the chape of the scabbard resting on the ground. He wears a cuirass with leather flaps, moulded to the shape of the torso, the surface covered with fine indented dots, and decorated on the upper edge with an engraved band of spiral pattern. Beneath this is a short chiton, and over it a chlamys hangs at the back from a brooch on the right shoulder. He has short wavy hair and high boots. He bends his head to his right to receive the helmet which is being placed on his head by

<sup>(9)</sup> The allusion is to I Samuel, XVII, 38-39: «And Saul armed David with his armour, and he put an helmet of brass upon his head; also he armed him with a coat of mail. And David girded his sword upon his armour, and he assayed to go.»



Saul, a bearded man on the right in short sleeved mantle, chlamys and high boots, who advances holding it out with both hands. On the left of David stands Samuel, a bearded figure in sleeved chiton, long himation and boots decorated on the toe with a rosette, with a fillet around his hair; he stands nearly to front, looking towards David and holding up towards him his right hand with the first and second finger extended as if blessing him. This figure and David both have a nimbus. On either side stands a warrior dressed and armed as David; the one on the right wears a helmet and holds upright in his right hand a spear, the thumb downwards, the other is bearded, with bare head, and holds in his right hand his spear obliquely across his body. Each rests his left hand on the rim of a large shield. The ground line is indicated by a series of irregular engraved lines. In the exergue thus formed is a double curved bow and (on the right) a shield decorated with four oak leaves springing from a series of concentric circles. Between the weapons a flower springs from the ground. All the dresses are decorated with rosettes and borders. The ornaments on the shield, and on the dresses and the boots of the figures is pointillé.

D. o m. 265.

Published, *Le Musée*, III, 1906, pl. XIX.

# 11<sup>A</sup> — DISH WITH RELIEFS.

Byzantine. II half of VI century A. D.

PLATE LXVI.

David and Goliath. The subject is treated in three separate scenes one above the other, separated by broad irregular ground-lines, the figures in the central scene being about twice the scale of the others.

In the uppermost scene (*a*) David rebuking Goliath. The locality is indicated by a walled city on either side, shown as a cluster of domed towers of masonry with windows and a high door. In the centre is a wreathed beardless figure partly draped, seated among leaves nearly in full face, with left hand on his knee, and holding a reed over his right shoulder. This is evidently a river-god, and is probably intended for the brook in the valley of Elah out of which David chose the stones for his sling (I Samuel, xvii, 3-40). The cities may be intended either for Shochoh and Azekah (*ibid.*, v. 1) or merely as conventionally indicating the camps of the Israelites and Philistines respectively. On the right of the central figure Goliath, a beardless warrior in helmet, cuirass, mantle and high laced sandals, moves forward with spear in left and right hand extended as if addressing David, who stands in a similar attitude facing him, holding a staff upright in his left hand. He has a short chiton, mantle and top boots, and a nimbus. Above is the firmament, as in No. 12<sup>A</sup> but in this case there projects from the lower left hand edge a hand pointing towards David with the tips of the thumb and third finger joined. (*b*) The fight between David and Goliath. Goliath on right strides forward with spear uplifted and shield advanced against David, who steps back with left arm enveloped in his mantle and raised as a shield, swinging in his right a sling loaded with a round stone. Both figures are dressed as in (*a*): David has an embroidered belt: Goliath has a sword at his side and his shield has for the boss a lion's mask in relief, forming the centre of an elaborate engraved floral design. On each side are two warriors; those behind David (Israelites?)

stand with spear in hand as if ready to attack : those behind Goliath (Philistines?) are half turned away as if about to flee : the one further from the spectator raises his right hand with a gesture of dismay. All are armed like Goliath : the right hand figure of each pair has a decorated shield : that of the Philistine has a central radiated head (Medusa?) and a border of loop pattern : that of the Israelite is covered with a pattern of small spirals : all the dresses have decorated borders : the decorations throughout are pointillé.

(c) In the exergue, David cutting off Goliath's head. Goliath has fallen backward to right, his right hand extended grasping the ground, his left raised to his head, which David running forward with the sword drawn from Goliath's scabbard is cutting off. The helmet, spear and shield (decorated as in *b*) of Goliath lie on the ground on right : on left are the sling of David and three round stones arranged in a triangle.

In each of the scenes flowers and herbs (pointillé) spring from the irregular ground line.

D. o m. 49.

The subject follows the narrative in I Samuel, xvii; *a* illustrates verses 43-47; *b* verses 48-50; *c* verse 51.

#### 12<sup>A</sup> — DISH WITH RELIEFS.

Byzantine. II half of VI century A.D.

David conversing with a warrior (probably Goliath). This group is almost identical with the uppermost group in the dish with the Goliath scenes (No. 11<sup>A</sup>) : as in that scene, David's sling is not shown, but the position in which the spear of Goliath is held is apparently intended to represent hostility.

Each addresses the other with outstretched hand : David's left arm is concealed beneath his cloak : he wears a short dress decorated with rosettes, a heavy cloak hanging from his right shoulder, and high boots : around his head is a nimbus. Goliath has helmet, cuirass, short chiton, mantle and boots. Between the figures in the exergue, but cutting the groundline, is an egg-shaped object with central pointillé rosette (probably intended for Goliath's shield) : and above them against the centre of the border is a segment of a circle indicating the firmament, on which is on left a circle, and on right a crescent, representing the sun and moon, and the space around filled with stars.

D. o m. 14.

Published, *Le Musée*, III, 1906, pl. XX, where the subject is explained as the Amalekite announcing to David the defeat of Gilboa, or, alternatively, the interview between David and Abner.



No. 12<sup>A</sup>

13<sup>A</sup> — PENDANT.

Greek. III century B. C.

A circular medallion of gold plate, with fine twisted border to which are attached at even distances four loops of wire. The plate is repoussé with a bust of a woman facing the spectator but looking down slightly to her right. She wears a chiton and a mantle which leaves the right shoulder free and passes over the back of her head; in the left hand she holds in front of her breast a small vase out of which a snake is feeding. Her hair is knotted on the crown and confined with a fillet.

No. 13<sup>A</sup>.

D. o m. 045.

A series of similar gold bullæ with subjects in relief are in the British Museum, see *Brit. Mus. Cat. Jewellery*, Nos. 2307 foll.

14<sup>A</sup> — GOLD BRACELET.

Roman. II century A. D.

It consists of a circular hoop, broken to admit a circular medallion which is attached to each end of it by a hinge of coiled wire through which a pin, with a knob at each end, passes. The hoop is formed of two parallel strips of gold rolled over at the edges, between which is an openwork pattern consisting of a wavy tendrilled stem with the spaces occupied alternately by a vineleaf and a bunch of grapes. The medallion is similarly constructed, but has a beading around the outer edge. In the centre is an octagonal plate, around which the vine-decoration is arranged.

No. 14<sup>A</sup>.

D. of bracelet o m. 035. — W. of bracelet o m. 022. — D. of medallion o m. 037.

No. 15<sup>A</sup>.

Published in *Le Musée*, III, 1906, pl. XX. For the vine pattern cf. the silver casket of Proiecta (4th. 5th. cent. A. D.) in the British Museum (*Cat. Early Christian Antiquities*, pl. XIII), where it is used as decoration of the border.

15<sup>A</sup> — GOLD BRACELET.

Roman. II century A. D.

Exactly similar to the preceding and forming a pair with it. It has the same dimensions.

16<sup>A</sup> — SILVER BUST OF APHRODITE.

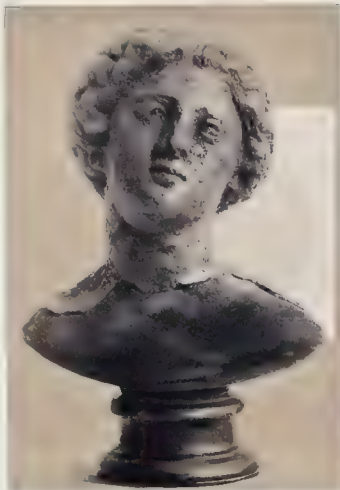
Greek. 1 century B. C.

The bust is cut off in a nearly horizontal line on a level with the top of the shoulders: the front portion is wanting from the base of the neck. The type represented is that of a young woman of rounded forms, with head slightly thrown back and to the left: the hair, parted in the middle, is taken back from the face in wavy masses over a fillet and tied in a knot (this is partly broken away).

The silver is scarcely more than a millimetre in thickness. It is uncertain whether originally the head belonged to a complete statuette, as the edge is fractured all round. In style and technique this head suggests comparison with the silver portrait head (of Antonia?) in the British Museum which probably formed part of the Boscoreale treasure, now in the Louvre (see *Monuments Piot*, V (1899), p. 46).

H. 0 m. 09.

*Introduction*, p. xv.



No. 16<sup>A</sup>.

17<sup>A</sup> SILVER STATUETTE  
OF APHRODITE WITH APPLE.

Greek. III century B. C.

The goddess is nude, and stands with the right foot slightly drawn back, the knee bent somewhat forward: she looks to her right, with both hands raised to the shoulders: in the left she holds an apple, the right touches her hair. This is parted in the centre and drawn back from the face over a *stephanè* which rises in crescent-form over the forehead: it is knotted at the back and falls in a long wavy tress on each shoulder.

H. 0 m. 06.



No. 17<sup>A</sup>.



No. 16<sup>A</sup>.





No. 18<sup>A</sup>.

18<sup>A</sup> SILVER  
KANTHAROS.

Greek. II century B. C.

The only decoration appears to be a narrow band of leaf pattern around the lip below a minute beading : this is repeated in an inverted sense on the shoulder. The ornament is apparently cast, but in such delicate relief as to be hardly perceptible.

H. 0 m. 082.

19<sup>A</sup> — SILVER KANTHAROS.

Greek. II century B. C.

Similar to preceding. Here the ornamentation is confined to a beading in a slight moulding around the lip. The foot is wanting. On the interior a portion of a thin bronze vase which has become attached by oxydisation.

Present height 0 m. 07.

W. at extremity of handles 0 m. 15.

D. of mouth 0 m. 095.

20<sup>A</sup> — PORCELAIN LION-MASK SET IN GOLD.

Egypto Roman Work. III century A. D.

The lion's mask is very carefully modelled in Egyptian "faience" of a light blue colour mottled with patches of yellow. The eyes are set with eyeballs of glass, white with deep blue pupils. The fringe of mane around the mask is indicated by tufts of hair modelled and hatched with fine engraved lines. The mask is set in a framework and backing of gold; the frame is decorated with a pattern of interlaced filigree circles, and extends over the temples in a spiral form. Above and below is attached a jewel of plasma (root of emerald) in a similar setting : the upper one is square, and is attached to the background by an open-work member of gold wire arranged in wavy pattern. The ornament has been used as a buckle, and has attached at the back a loop of wire and three nails with flat round heads, fixed vertically in a row, all of gold.



No. 20<sup>A</sup>.

H. of mask 0 m. 05.

Total height 0 m. 08.

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PLATE I

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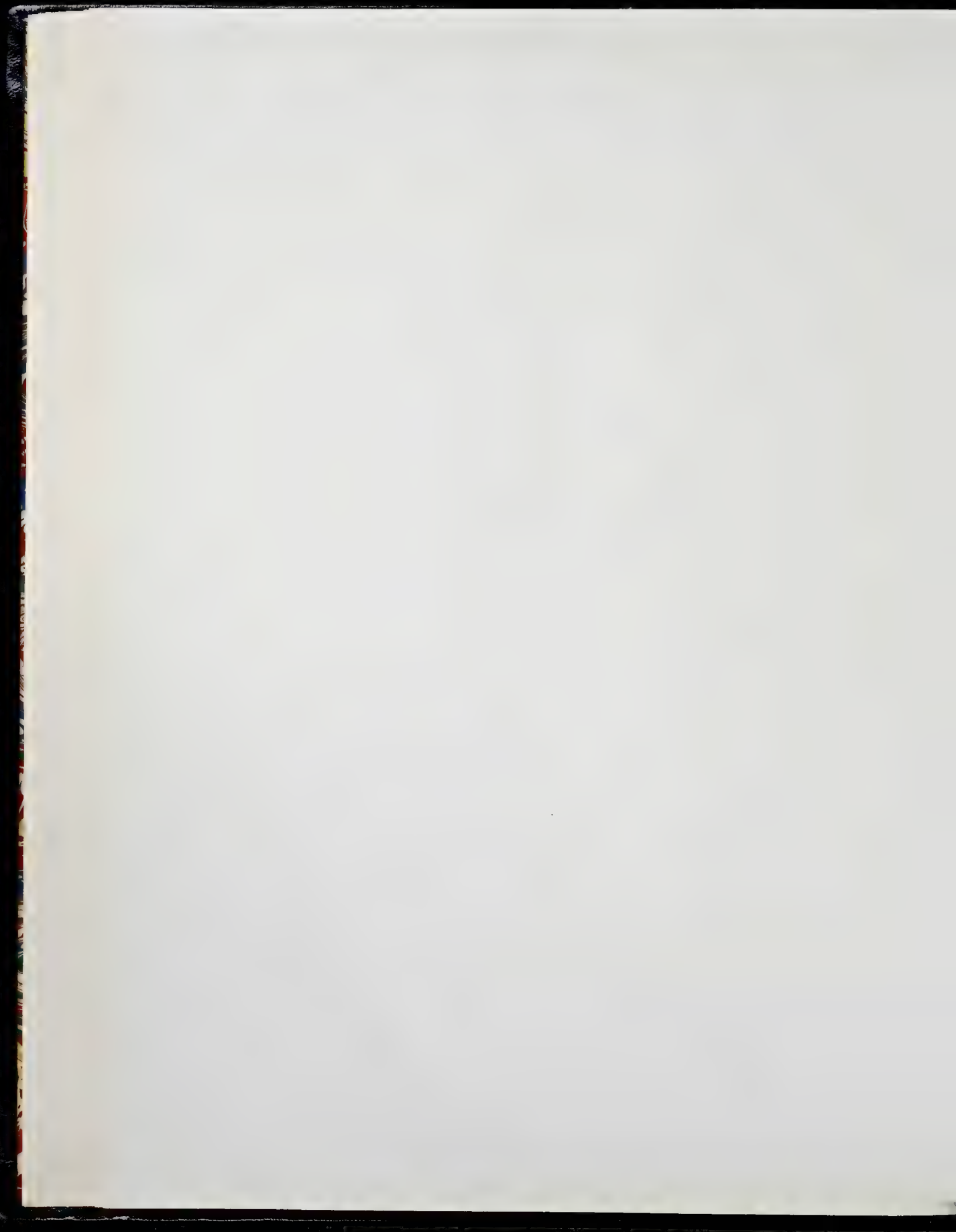






PLATE II

5 - SEATED CAT

GRÆCO-EGYPTIAN. II CENTURY B. C.



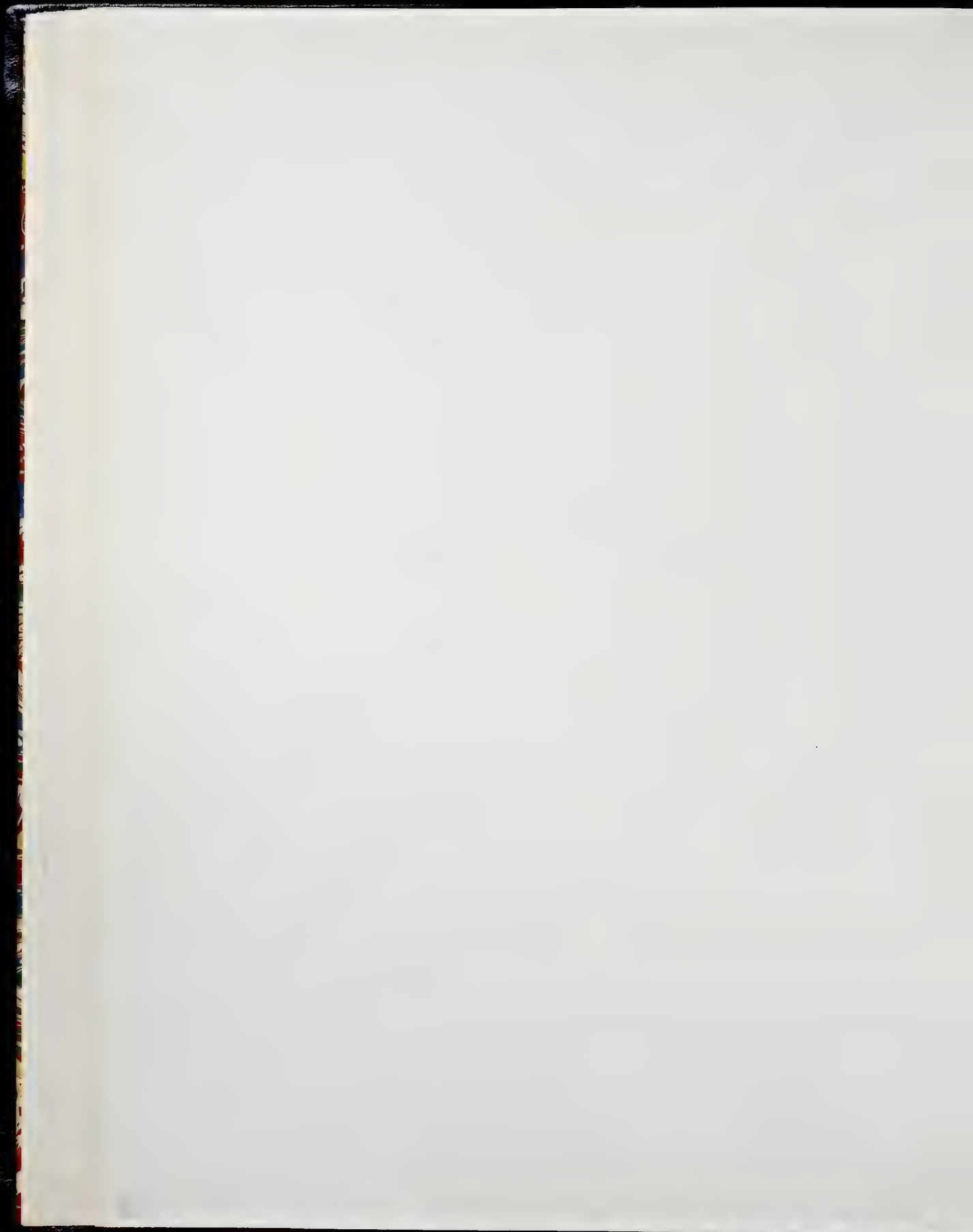






PLATE III

8 STATUETTE OF ZEUS AMMON

GRAEKO-ROMAN. I CENTURY B. C.









PLATE IV

9 STATUETTE OF APHRODITE

GRAECO-ROMAN. I CENTURY B. C.









PLATE V

10 STATUETTE OF APHRODITE FASTENING UP HER HAIR

GRAECO-ROMAN. I CENTURY A. D. (?)

11 STATUETTE OF APHRODITE

GRAECO-ROMAN. I CENTURY B. C.

40 STATUETTE OF A DRAPED WOMAN

GREEK. V CENTURY B. C.





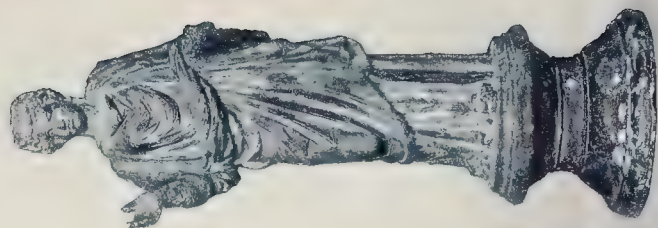




PLATE VI

(SEE ALSO PLATE VII)

13 STATUETTE OF EROS RUNNING IN THE TORCH RACE

GREEK, III CENTURY B. C.









PLATE VII

(SEE ALSO PLATE VI)

13 STATUETTE OF EROS RUNNING IN THE TORCH RACE

GREEK, III CENTURY B. C.









PLATE VIII

7 — STATUETTE OF ZEUS

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PLATE IX

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GREEK, IV CENTURY B. C.

39 — STATUETTE OF A YOUNG GAUL

ROMAN, I CENTURY A. D.





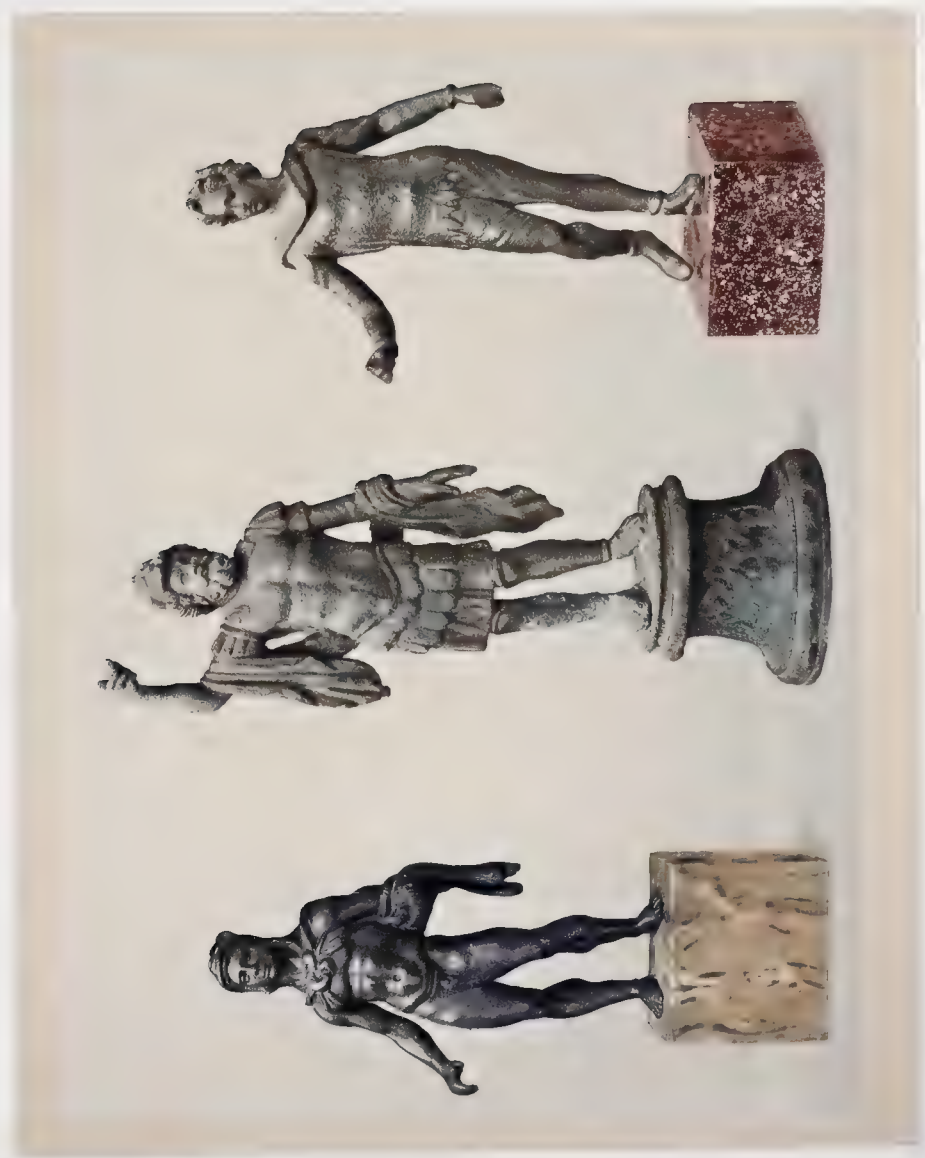




PLATE XI

20 STATUETTE OF ARES

GREEK, IV. CENTURY B. C.









PLATE XII

21 STATUETTE OF HERMES SEATED

GREEK. IV CENTURY B. C.



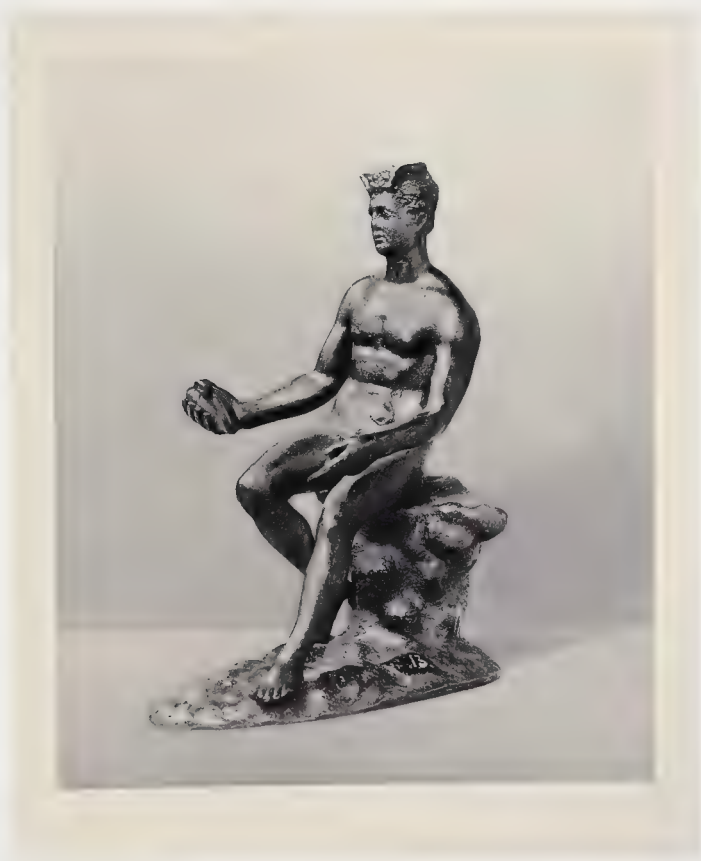






PLATE XIII

23 STATUETTE OF THE CHILD DIONYSOS

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PLATE XIV

24 GROUP OF YOUNG DIONYSOS AND SEILENOS

ROMAN, II CENTURY A. D.









PLATE XV

26 SEILENOS DANCING

GRAECO-ROMAN. I CENTURY B. C.





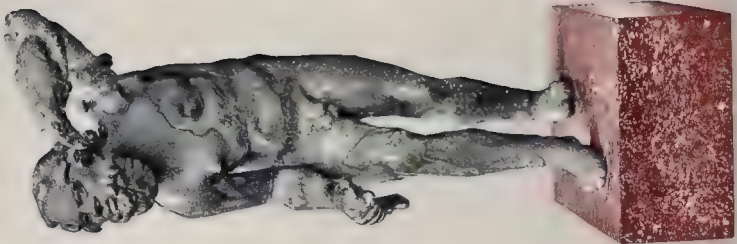




PLATE XVI

29 - BUST OF A MAENAD

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44 - STATUETTE OF AN INFANT BOY

GRAECO-ROMAN. I CENTURY B. C.

45 - STATUETTE OF AN INFANT BOY

GRAECO-ROMAN. I CENTURY B. C.









PLATE XVII

32 CIRCULAR DISC  
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PLATE XVIII

31 — VICTORY

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PLATE XIX

33 — GANYMEDE (?)

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PLATE XX

34 — LAR

TYPE OF COMPITALIS. ROMAN. I CENTURY A. D.

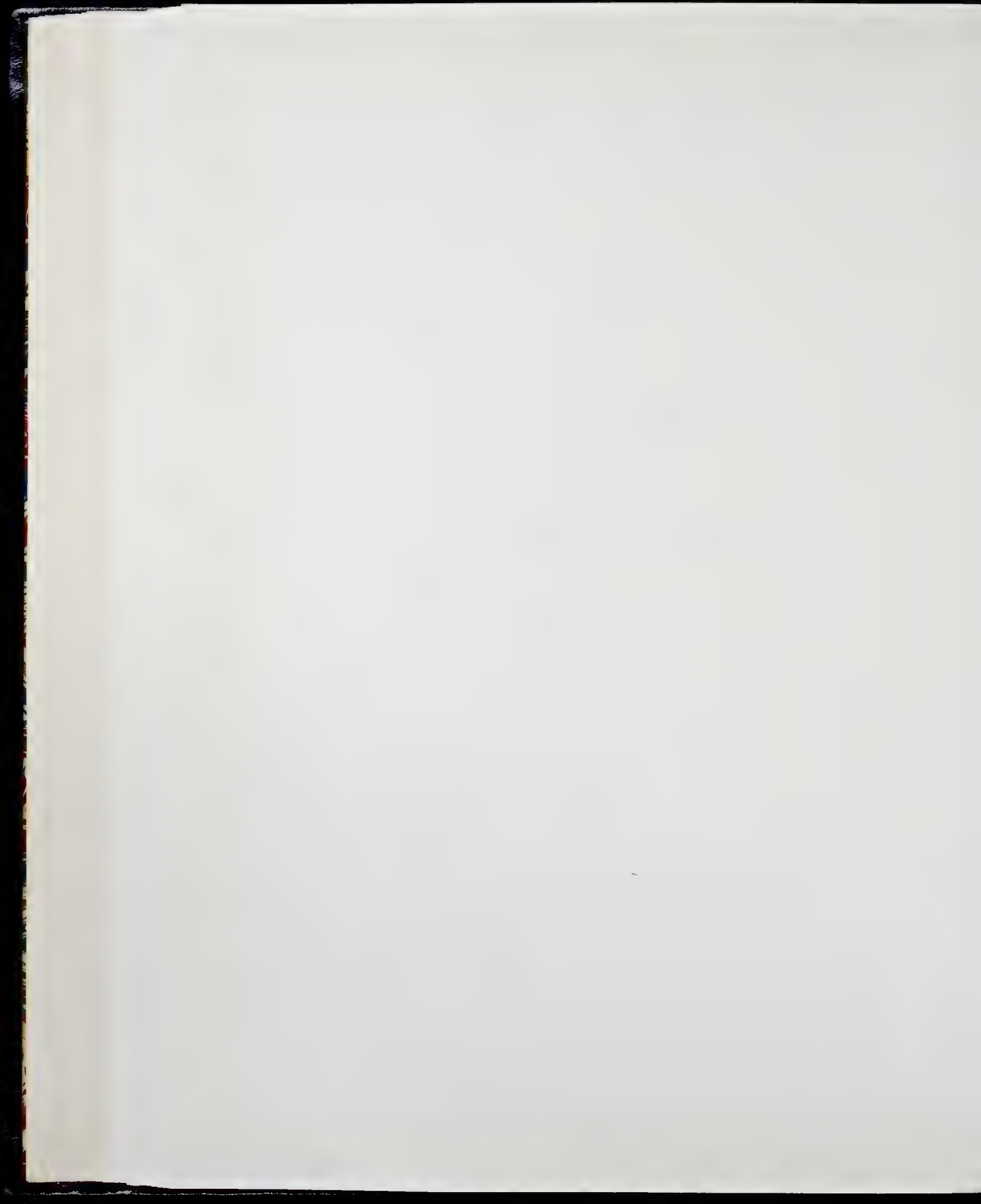








PLATE XXI

35 DRAPED WARRIOR

IONIC GREEK. VI CENTURY B. C.

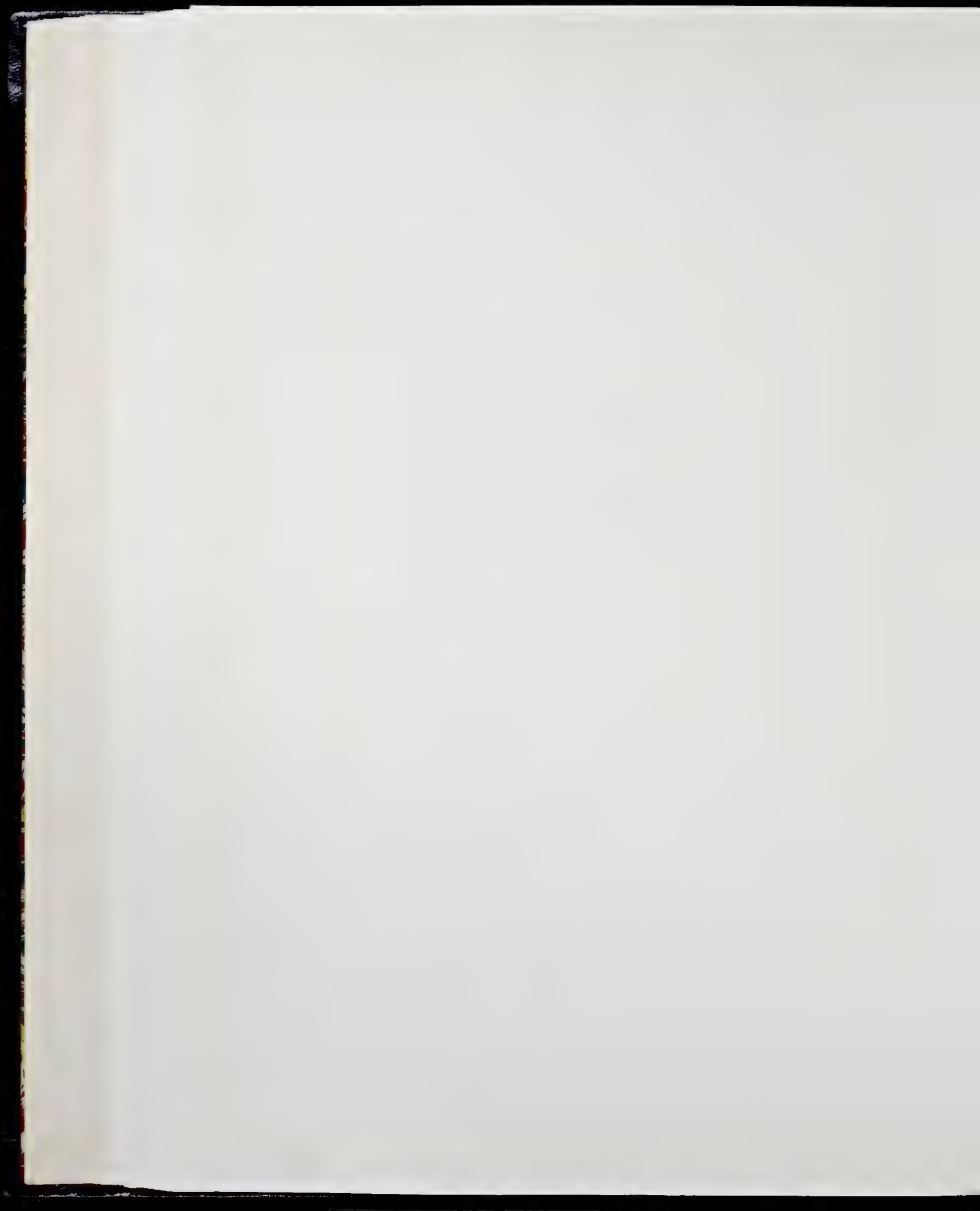








PLATE XXII

36 HEAD OF A WARRIOR

GREEK, VI CENTURY B. C.

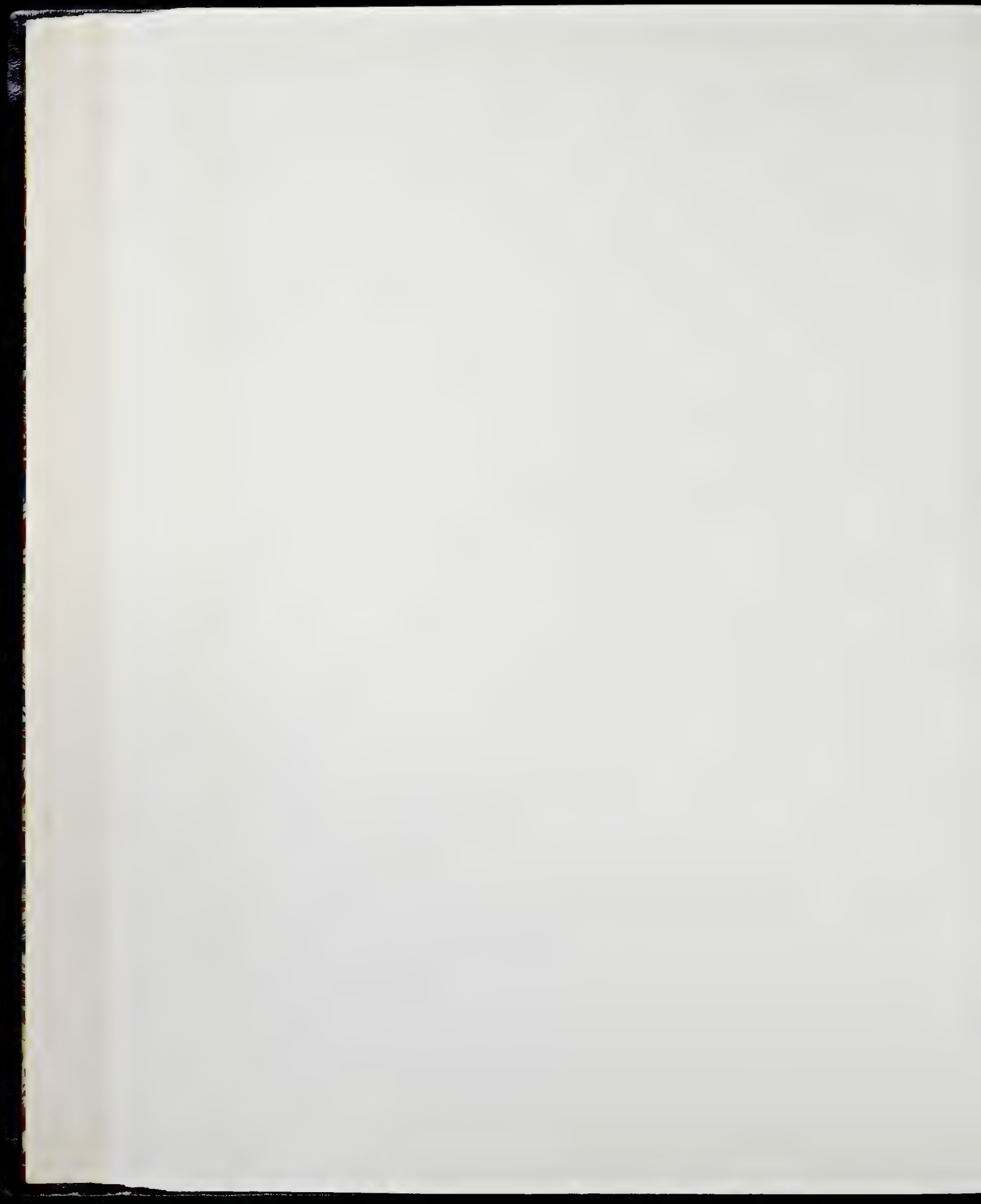






PLATE XXIII

43 — COMIC ACTOR SEATED ON AN ALTAR

GREEK. III CENTURY B. C.



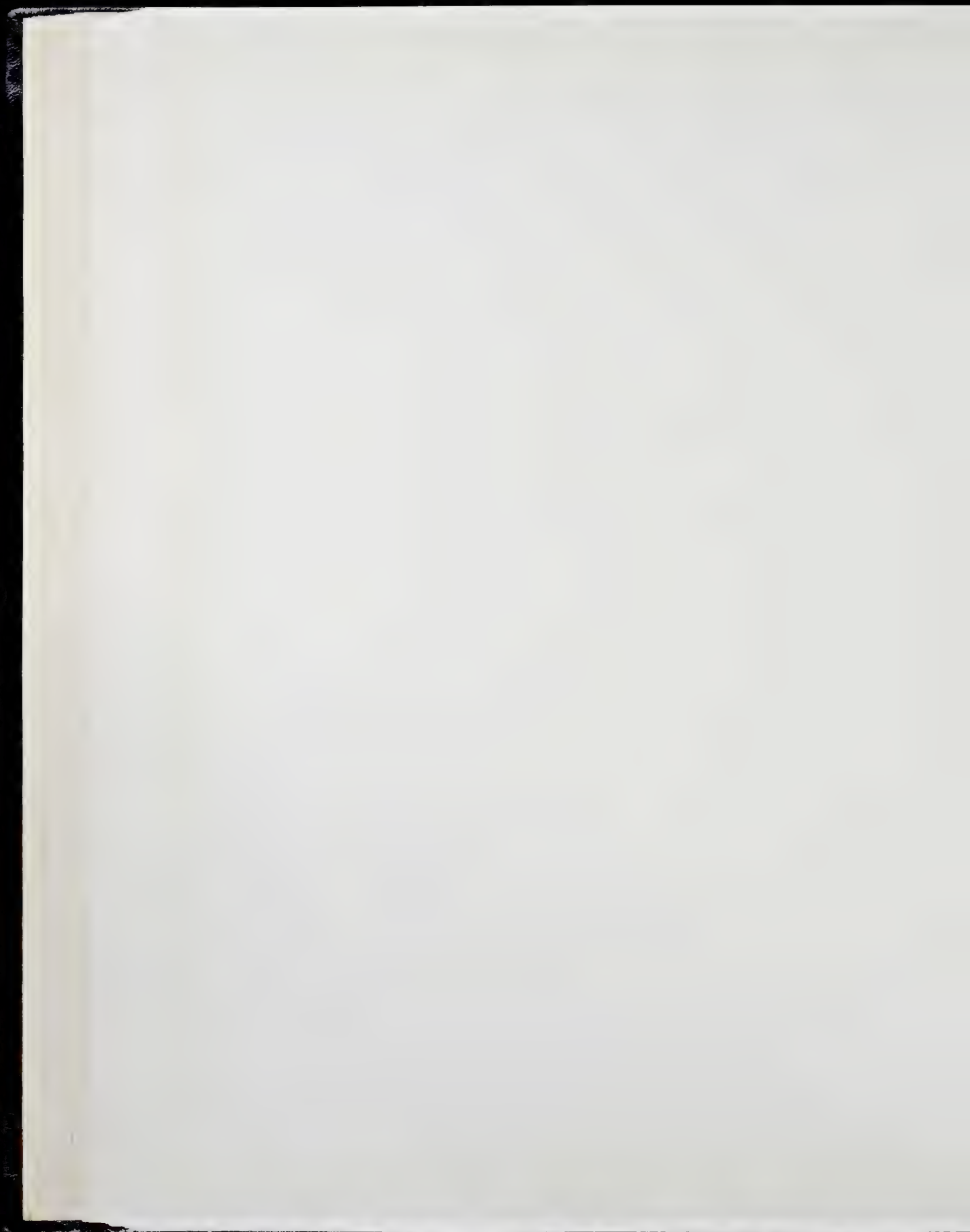






PLATE XXIV

46 — PART OF A HUMAN FOOT  
FROM A LIFE-SIZED STATUE

GREEK, VI CENTURY B. C.

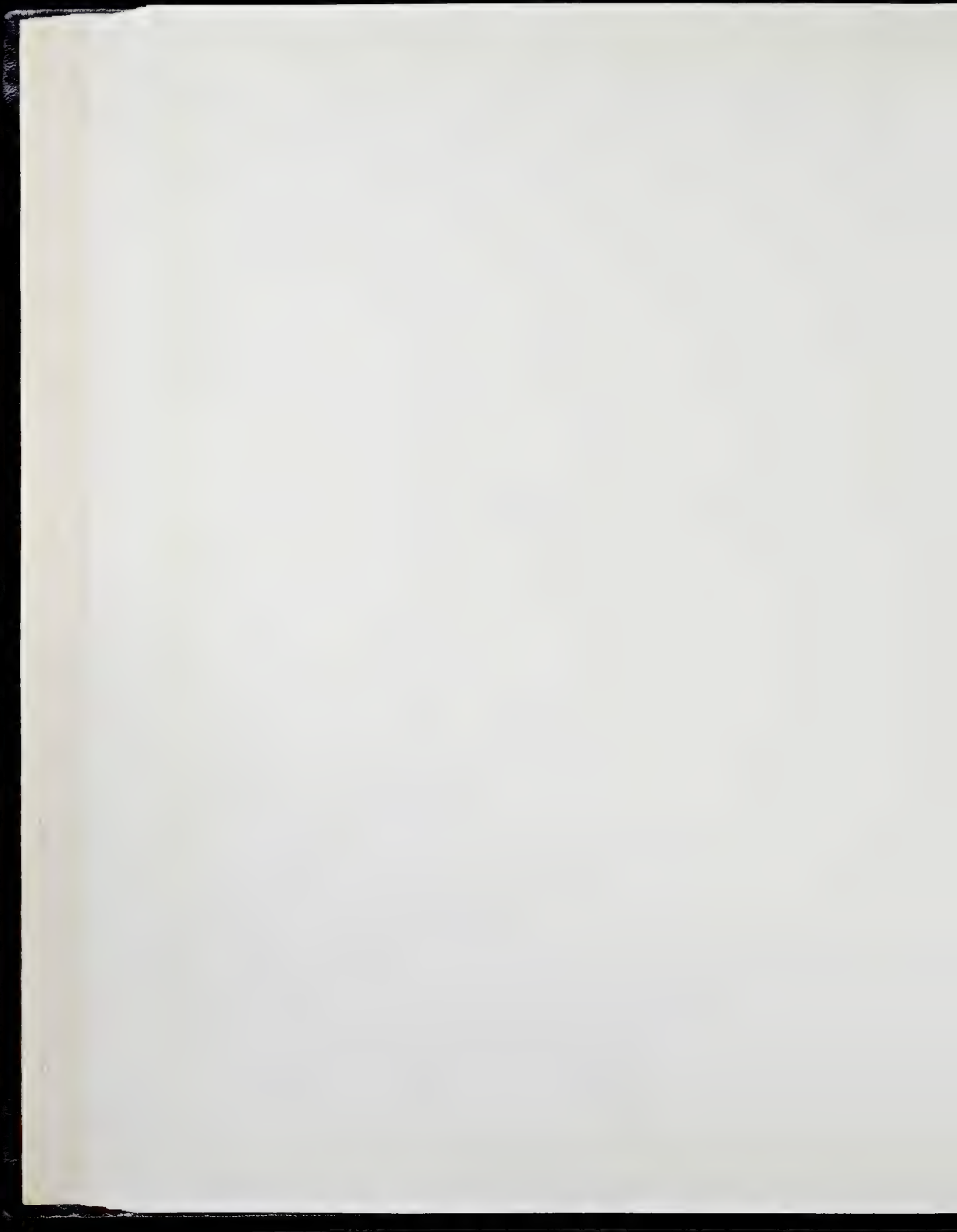








PLATE XXV

47 STATUETTE OF A LION

ROMAN. II CENTURY A. D.







PLATE XXVI

49 STATUETTE OF A LIONESS :

A PENDANT TO No. 47

ROMAN. II CENTURY A. D.









PLATE XXVII

51 - PANTHERESS

GRAECO-ROMAN, I CENTURY A. D. 71

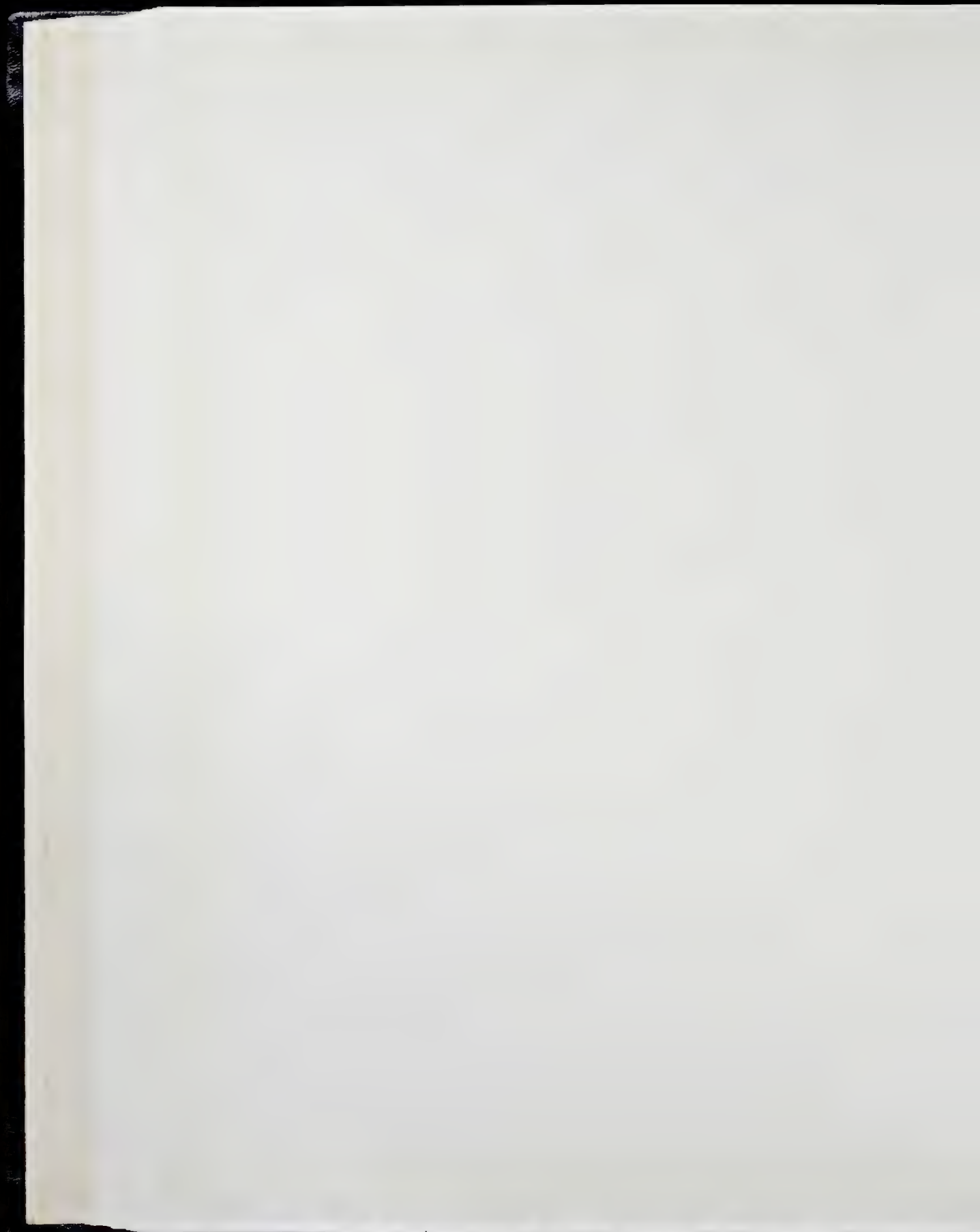








PLATE XXVIII

52 GALLOPING FAWN

ROMAN. II CENTURY A. D.

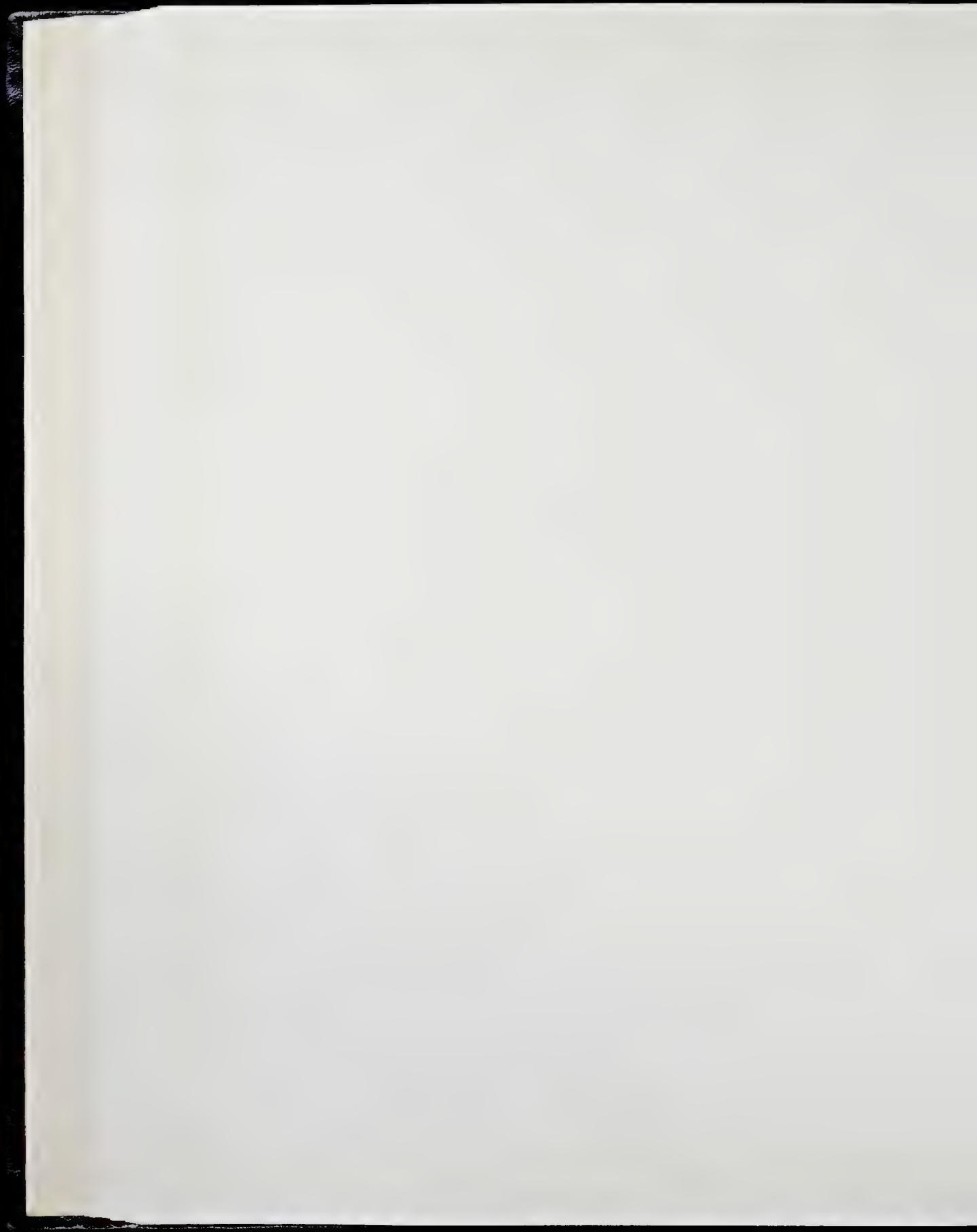






PLATE XXIX

56 MIRROR SUPPORTED BY A STATUETTE OF APHRODITE

GREEK, EARLY PART OF 5<sup>TH</sup> CENTURY B. C.









PLATE XXX

57 MIRROR WITH SIREN HANDLE

GREEK, SECOND HALF OF VI CENTURY B. C.









PLATE XXXI

58 COVER OF MIRROR CASE

GREEK WORK, IV CENTURY B. C.







PLATE XXXII

59 MIRROR WITH ENGRAVED SCENE

GREEK. IV CENTURY B. C.





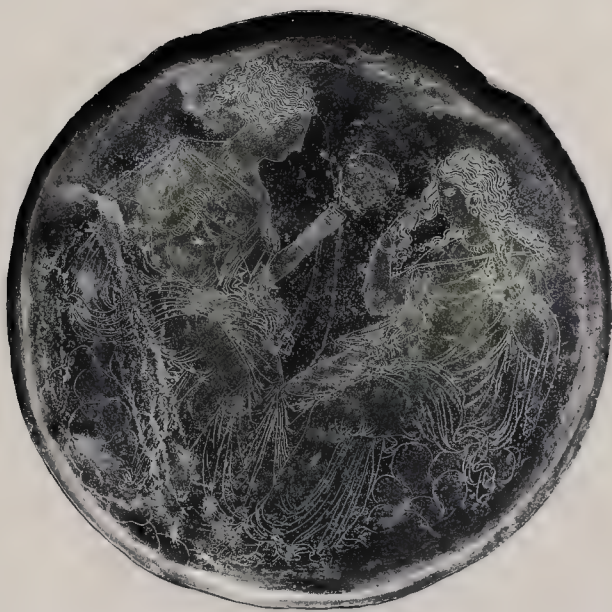




PLATE XXXIII

(SEE ALSO PLATES XXXIV, XXXV AND XXXVI)

60 CISTA AND COVER ENGRAVED WITH SCENES

ETRUSCAN. IV CENTURY B. C.









PLATE XXXIV

(SEE ALSO PLATES XXXIII, XXXV AND XXXVI)

60 -- CISTA AND COVER ENGRAVED WITH SCENES

ETRUSCAN. IV CENTURY B. C.







PLATE XXXV

(SEE ALSO PLATES XXXIII, XXXIV AND XXXVI)

60 CISTA AND COVER ENGRAVED WITH SCENES

ETRUSCAN. IV CENTURY B. C.



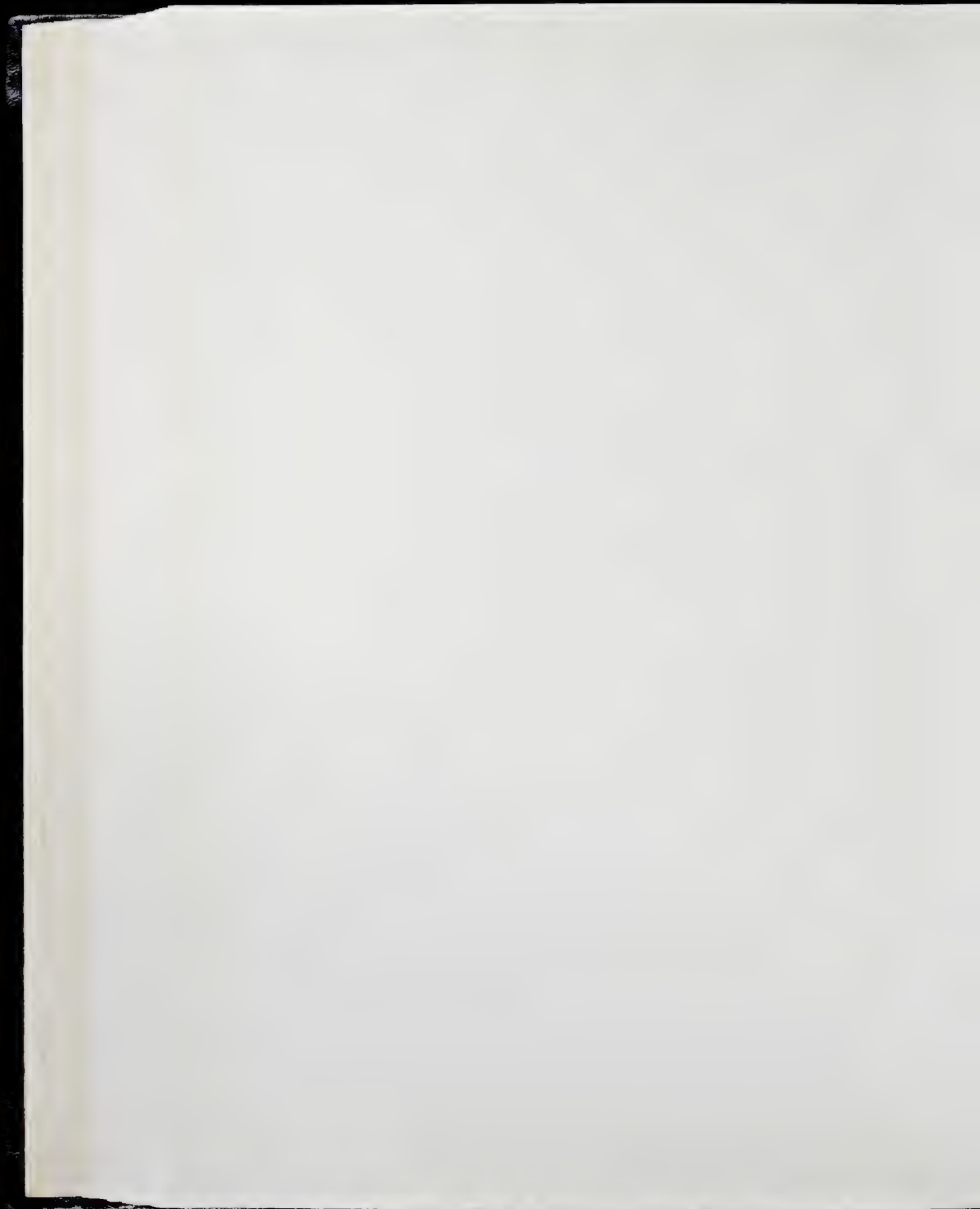






PLATE XXXVI

(SEE ALSO PLATES XXXIII, XXXIV AND XXXV)

60 COVER OF CISTA ENGRAVED WITH SCENES

ETRUSCAN. IV CENTURY B. C.



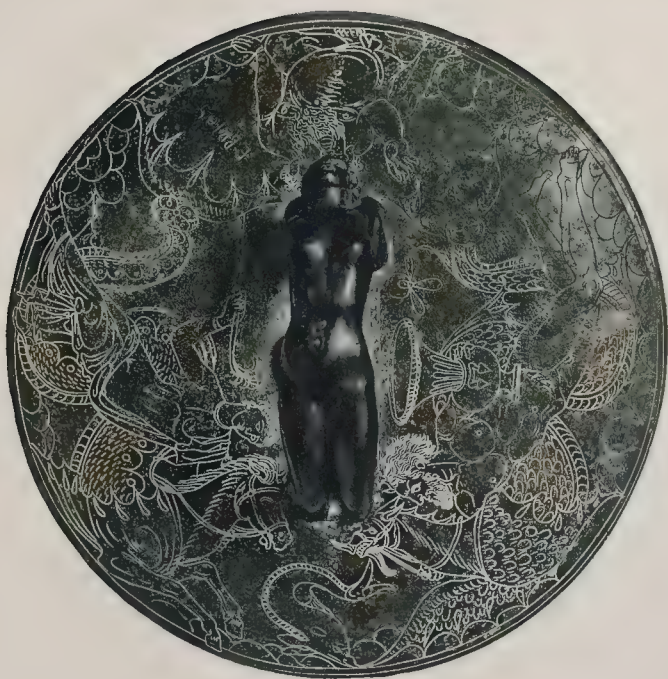






PLATE XXXVII

62 JUG WITH HANDLE IN FORM OF A NUDE FIGURE

GRALCO-ROMAN, I CENTURY B. C.

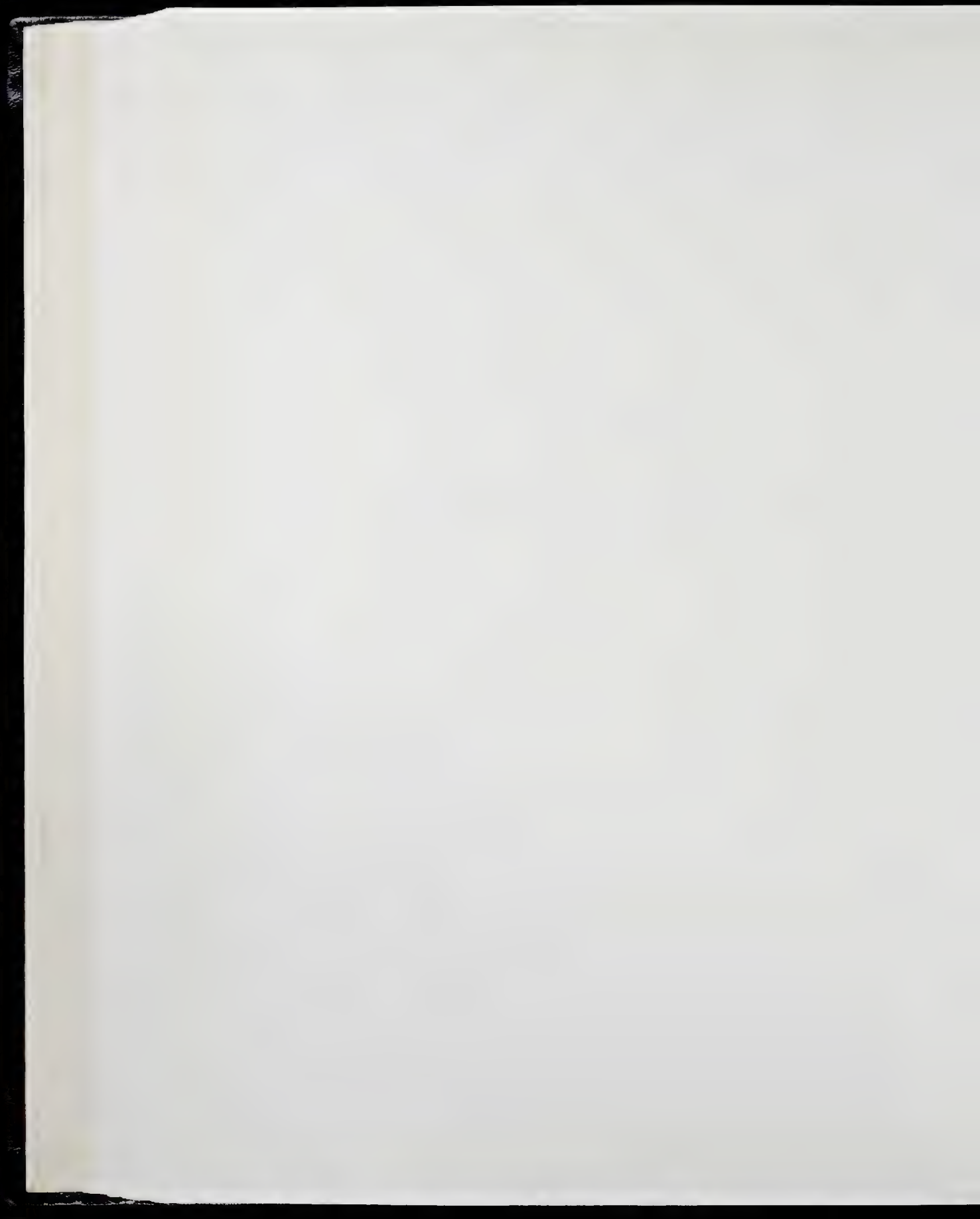






PLATE XXXVIII

63 JUG (OINOCHOE) WITH DECORATED HANDLE

GRIEK, II CENTURY B. C.









PLATE XXXIX

64 — JUG SIMILAR TO PRECEDING

GREEK, II CENTURY A. D.









PLATE XL

65 JUG WITH DECORATED HANDLE

GREEK. II CENTURY B. C.

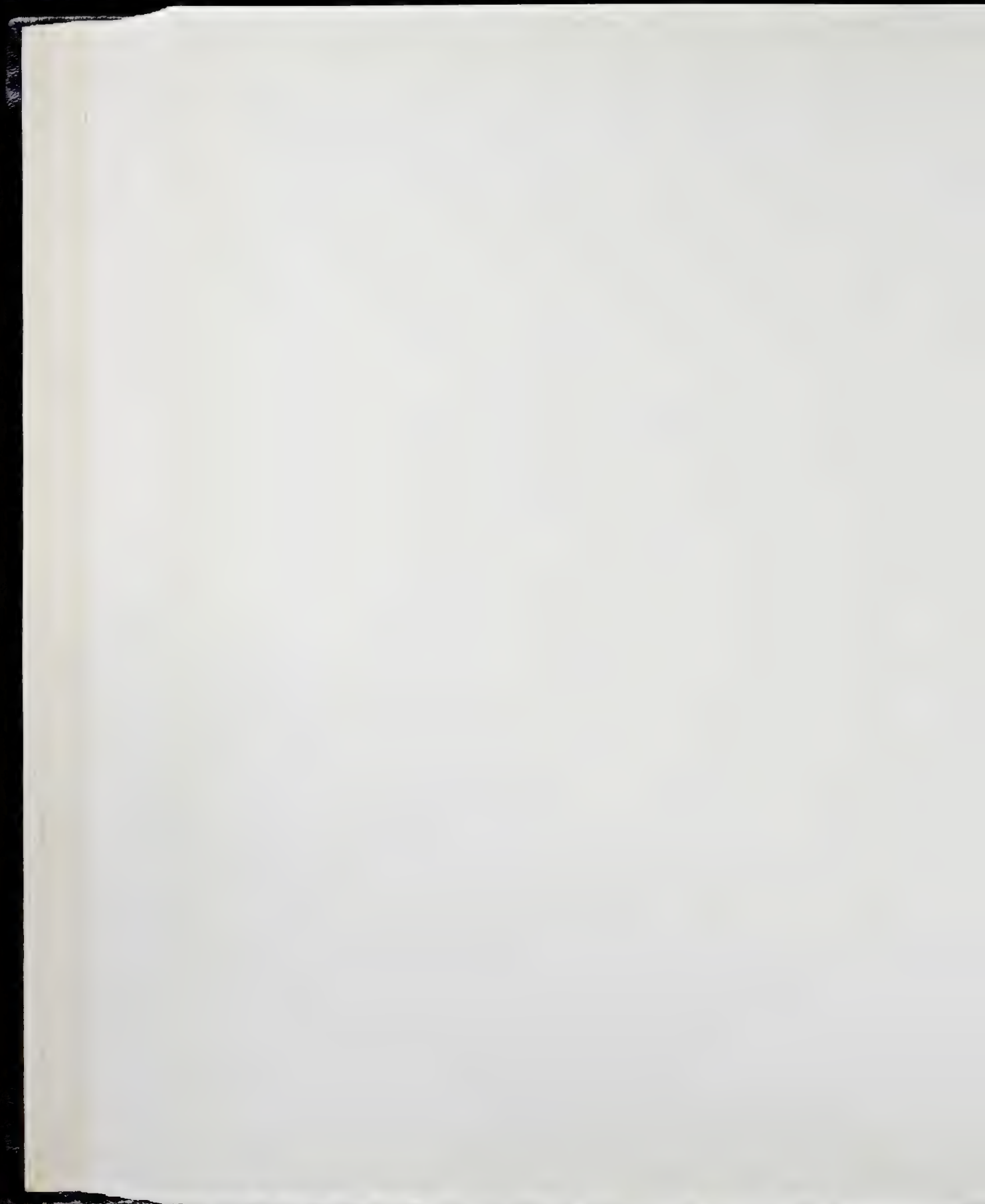






PLATE XLI

66 HANDLE OF A HYDRIA WITH SIREN

GREEK. END OF V CENTURY B. C.



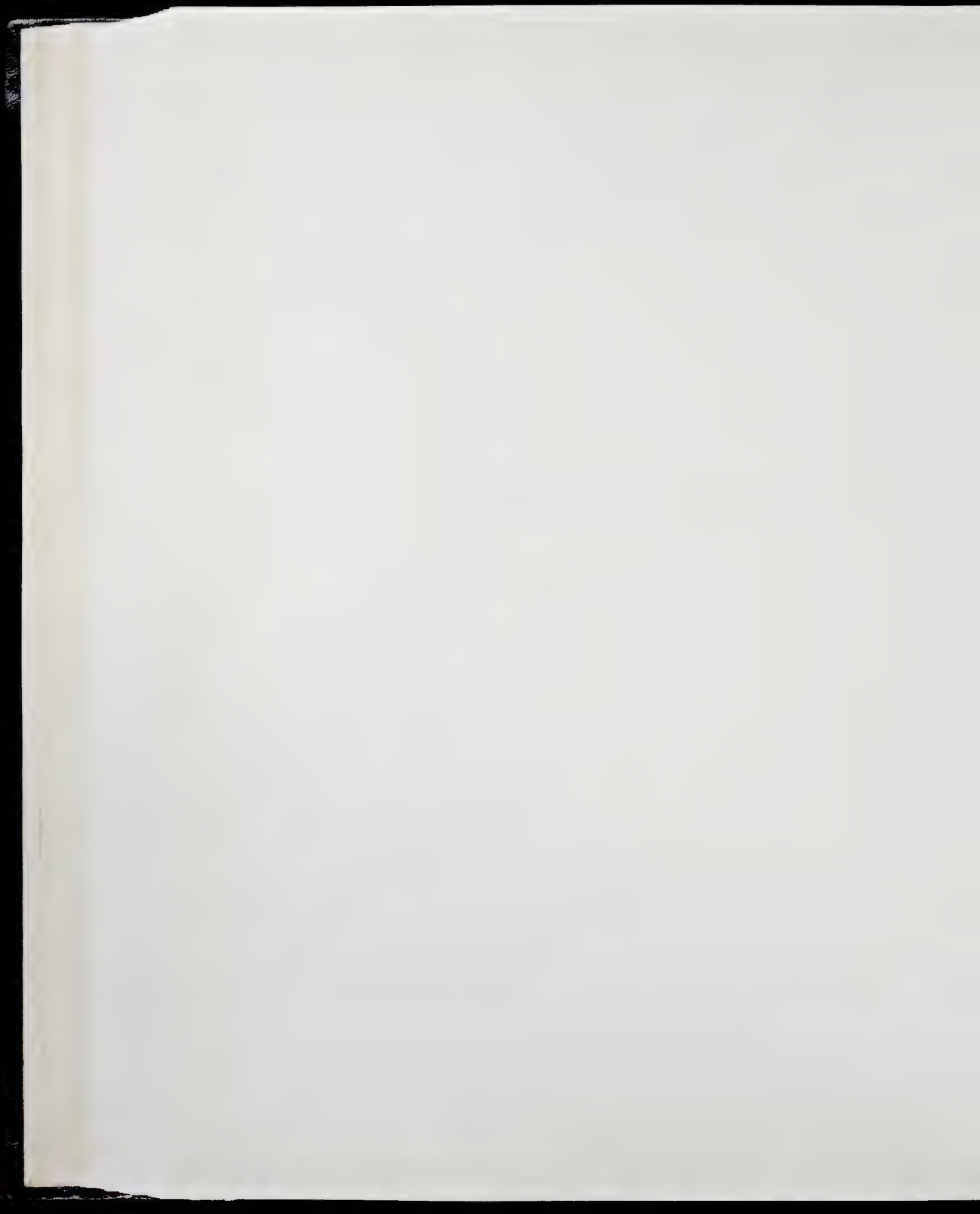






PLATE XLII

SEE ALSO PLATE XLIIIj

68 — PART OF AN IRON VASE WITH BRONZE ATTACHMENTS

GREEK. I CENTURY B. C.

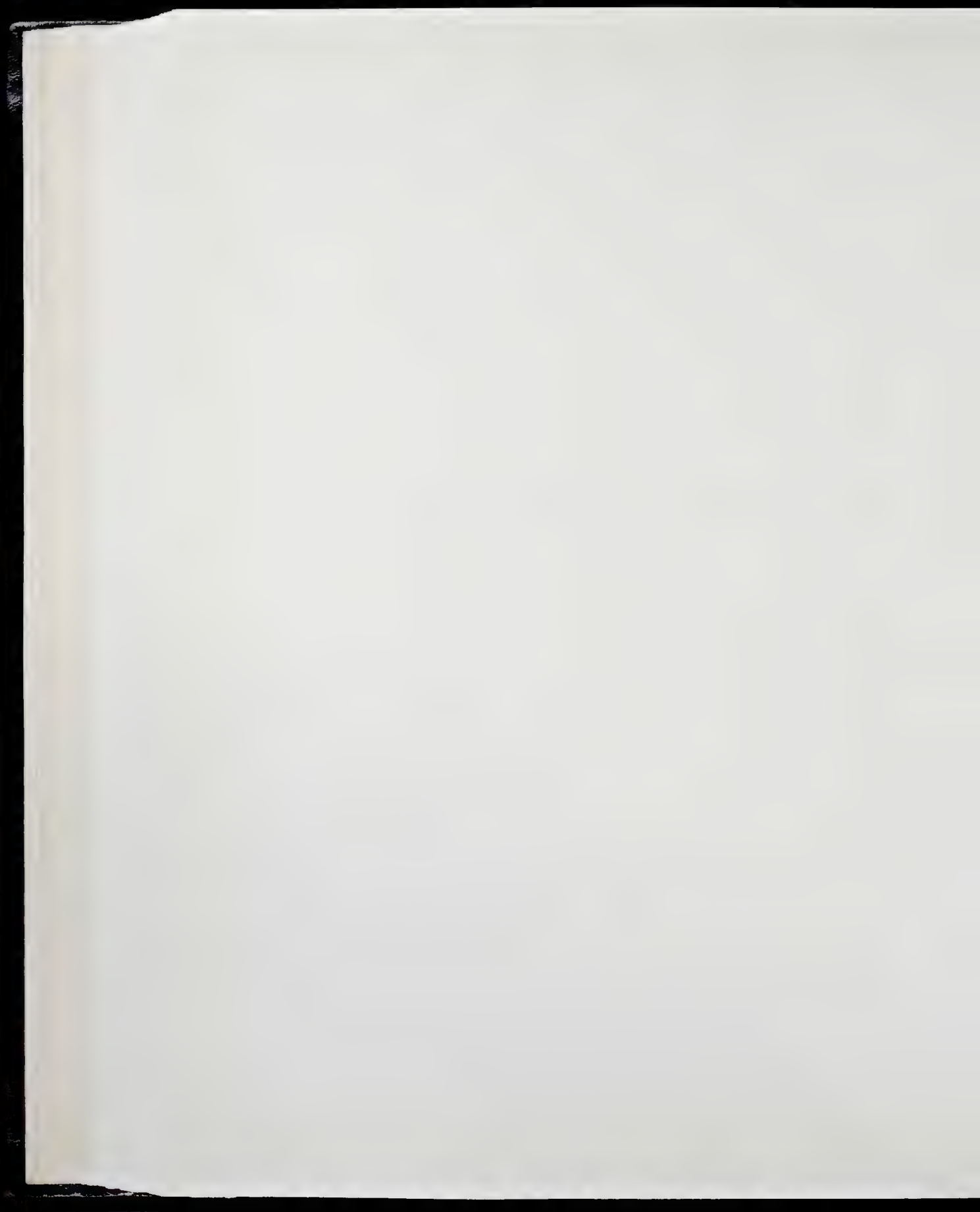








PLATE XLIII

[SEE ALSO PLATE XLII]

68 PART OF AN IRON VASE WITH BRONZE ATTACHMENTS

GREEK, 1 CENTURY B. C.

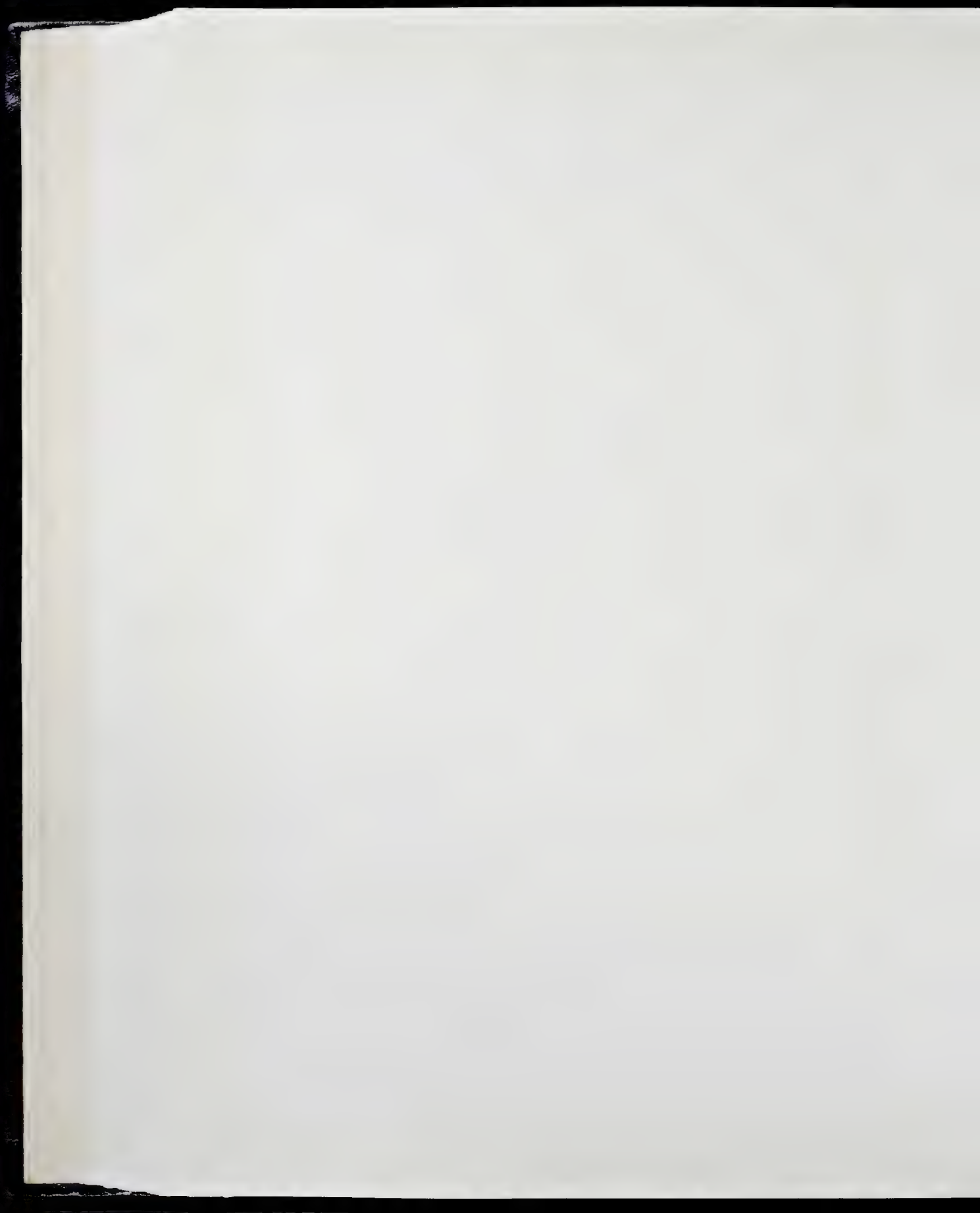






PLATE XLIV

69 -- WEIGHT IN FORM OF A BEARDED HEAD

GALLO-ROMAN. I CENTURY A. D.





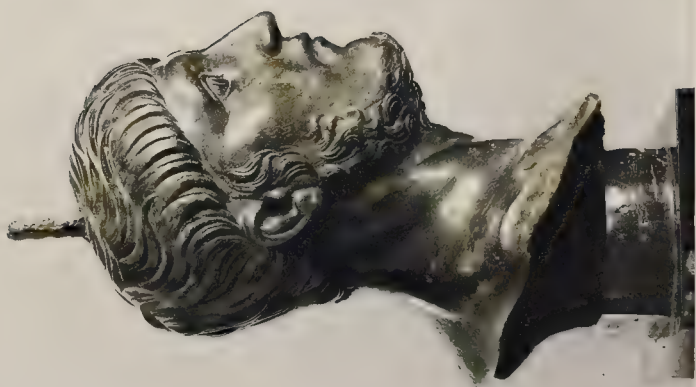




PLATE XLV

70 JUG IN FORM OF A WOMAN'S HEAD

ROMAN. II CENTURY A. D.









PLATE XLVI

73    STRIGIL WITH INSCRIBED HANDLE

GREEK IV. CENTURY B. C.

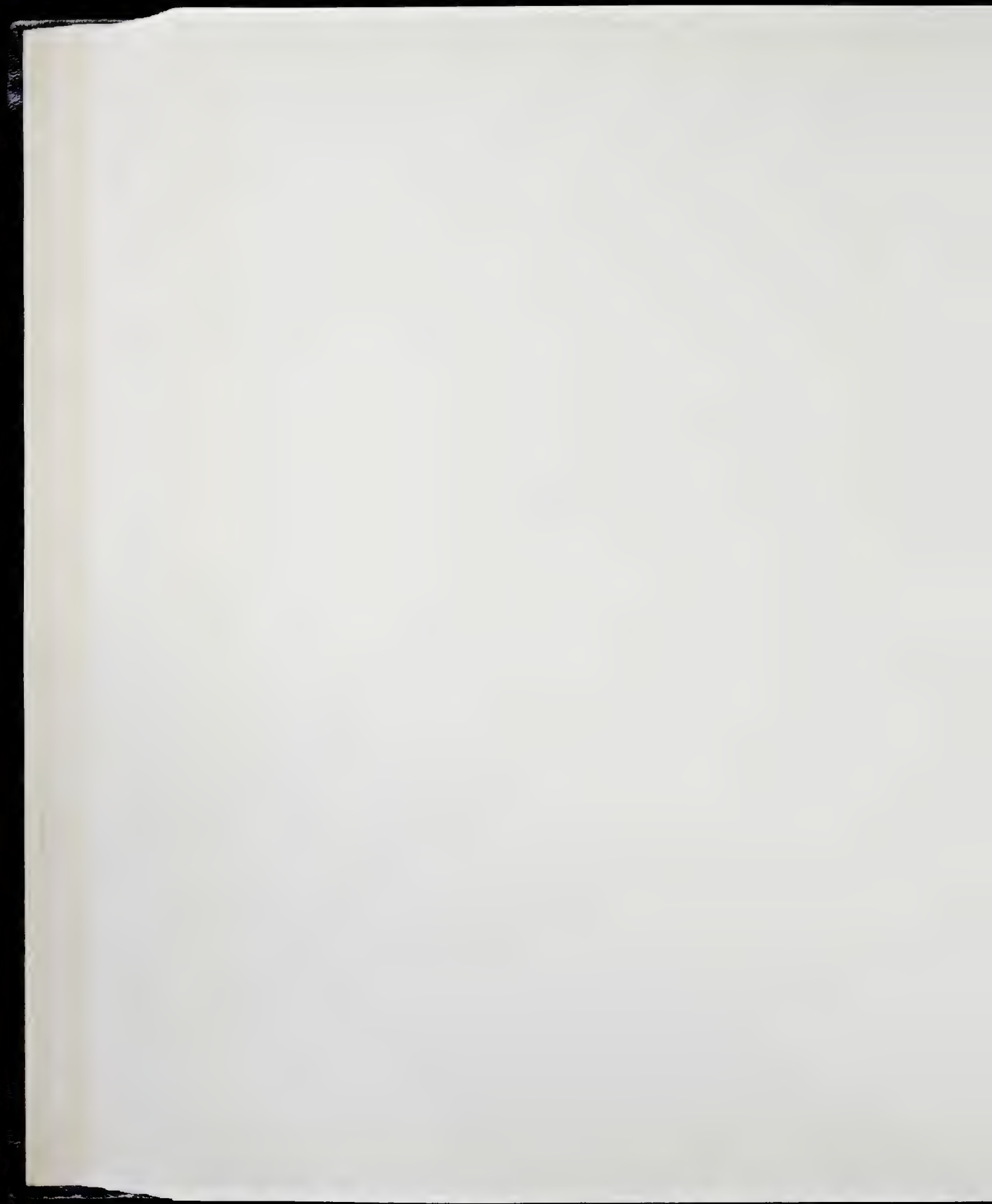






PLATE XLVII

75 PEDESTAL OF A BUST WITH ORNAMENT ATTACHED

ROMAN. I CENTURY A. D.

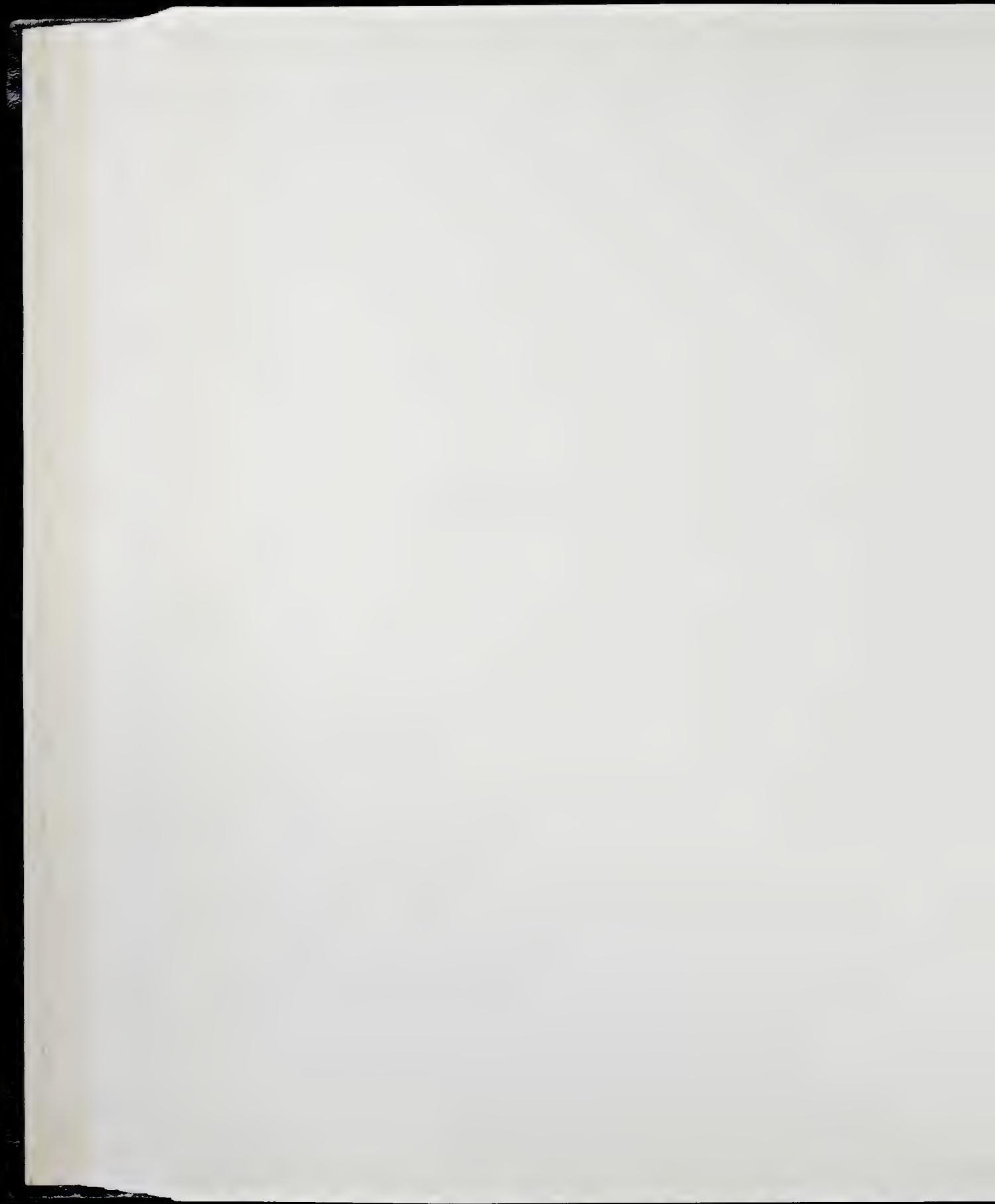








PLATE XLVIII

76-77 — HEADS OF MULES

GRAECO-ROMAN. I CENTURY A. D.



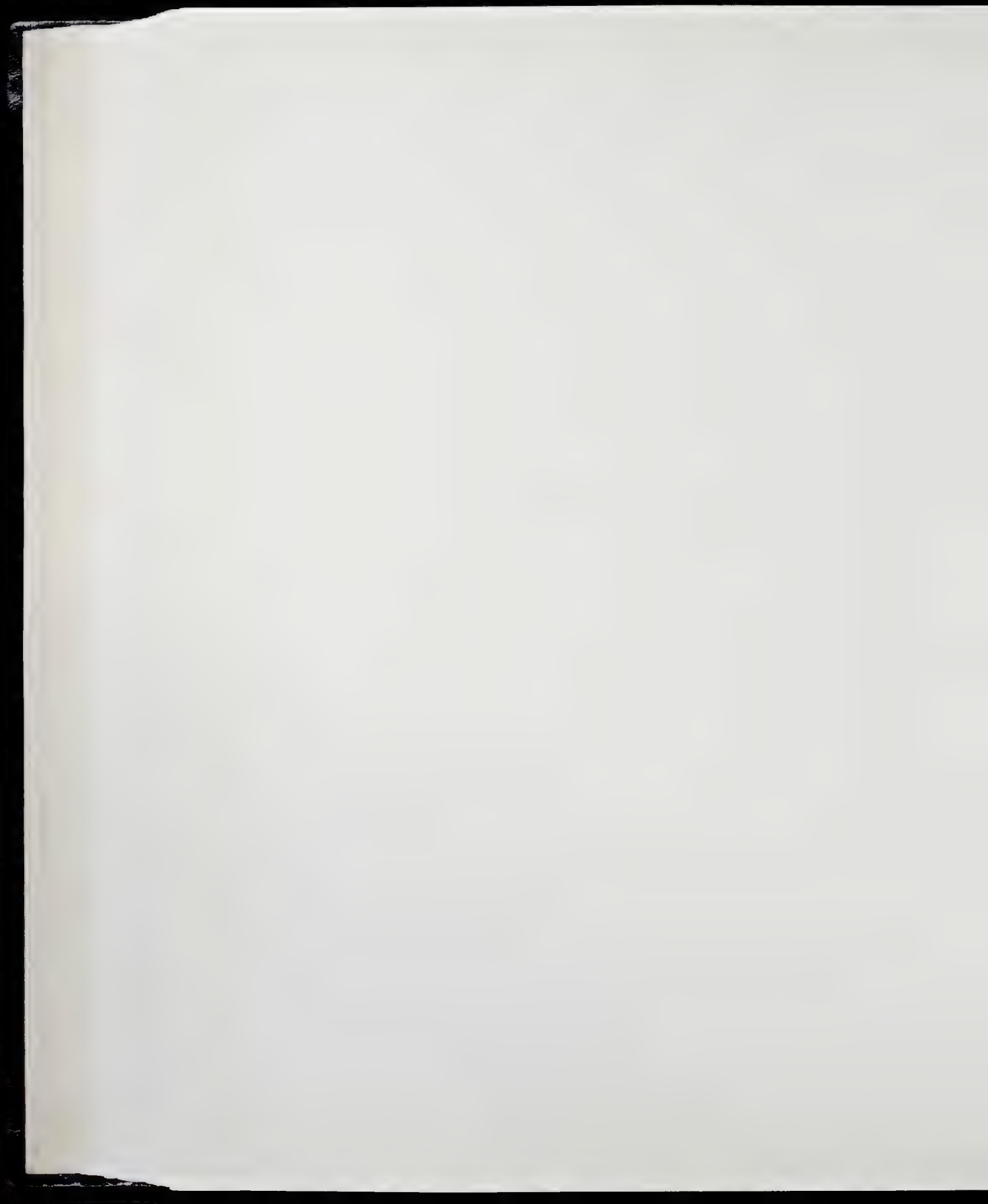




PLATE XLIX

78 A PAIR OF RING HANDLES

ROMAN. II CENTURY A. D.





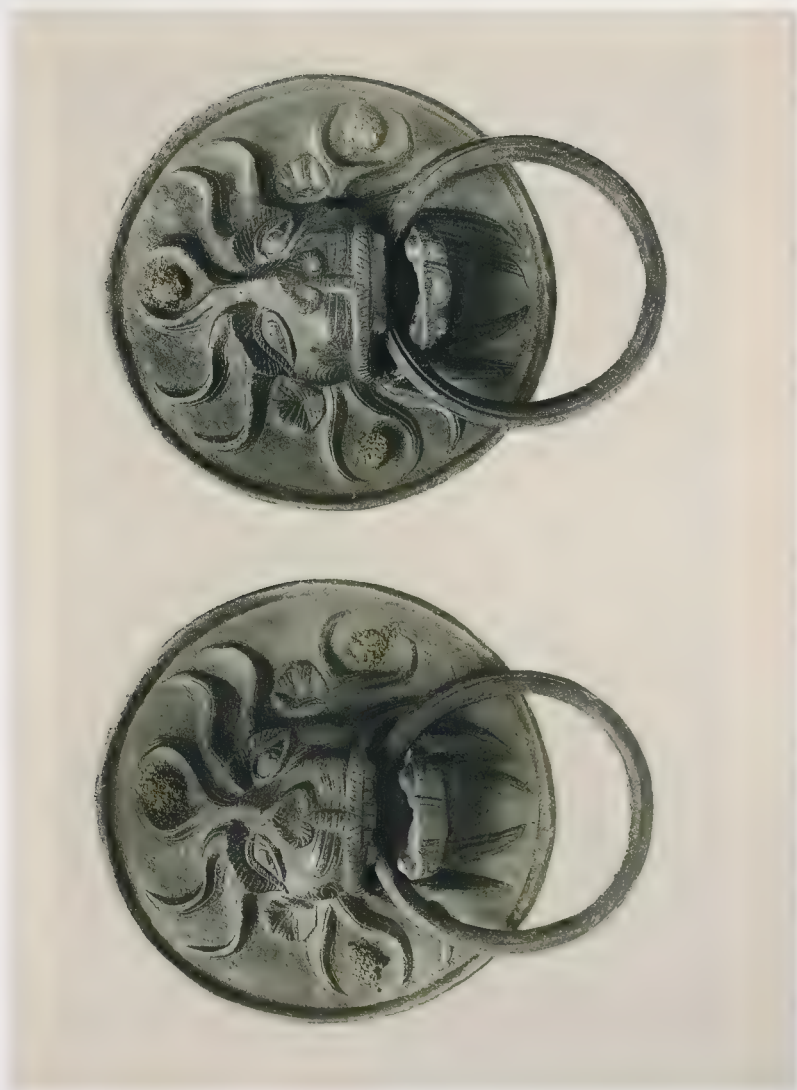




PLATE L

79 SWINGING HANDLE  
FROM A DOOR OR PIECE OF FURNITURE

ROMAN. I CENTURY A. D.







PLATE LI

81 DECORATION FROM THE END OF A CHARIOT-POLE

ROMAN. I CENTURY A. D.









PLATE LII

82 — DECORATION FROM THE END OF A CHARIOT-POLE (?)

GALLO-ROMAN. 1 CENTURY A. D.

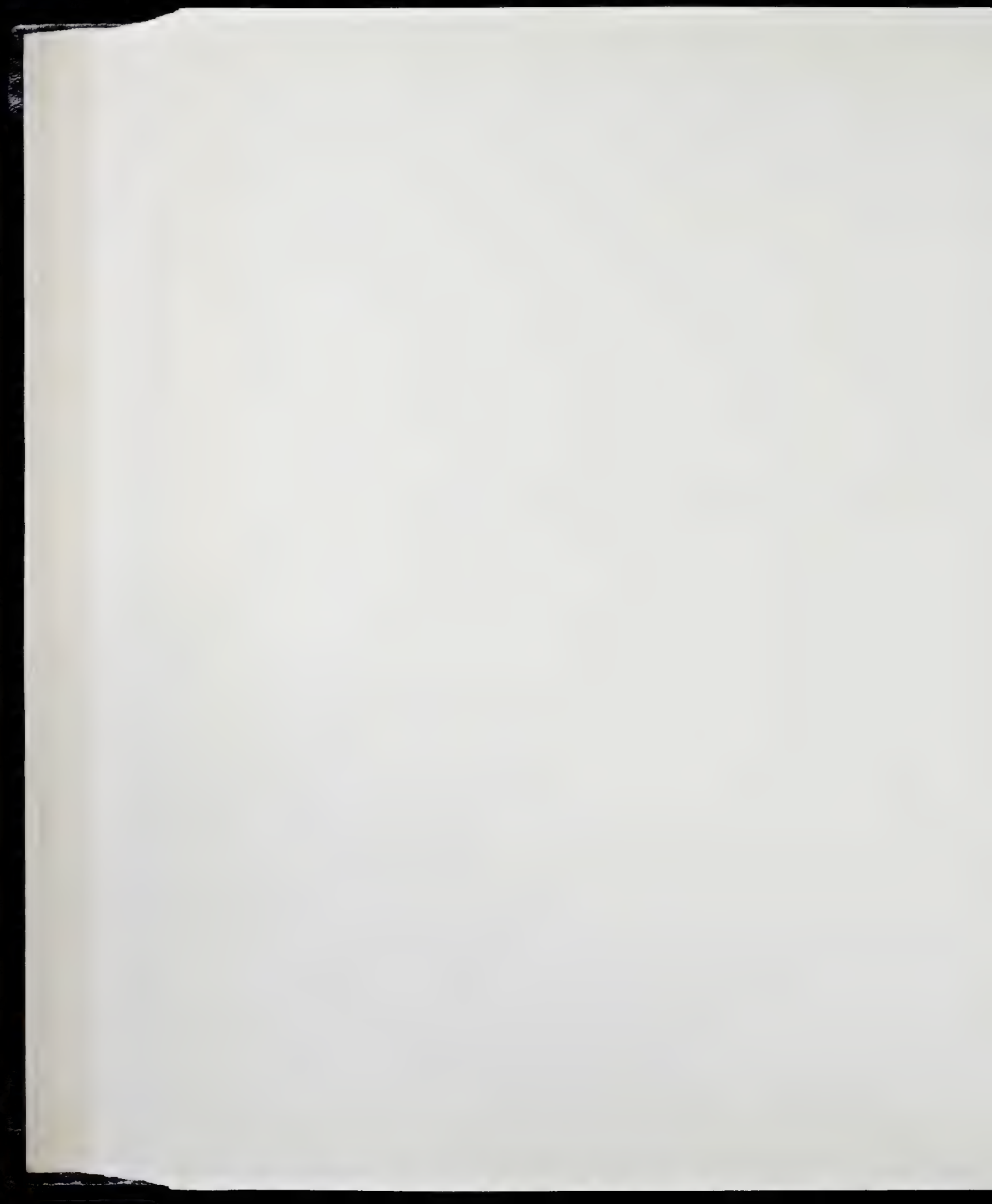








PLATE LIII

83 LAMP WITH EROS

ROMAN. I CENTURY A. D.

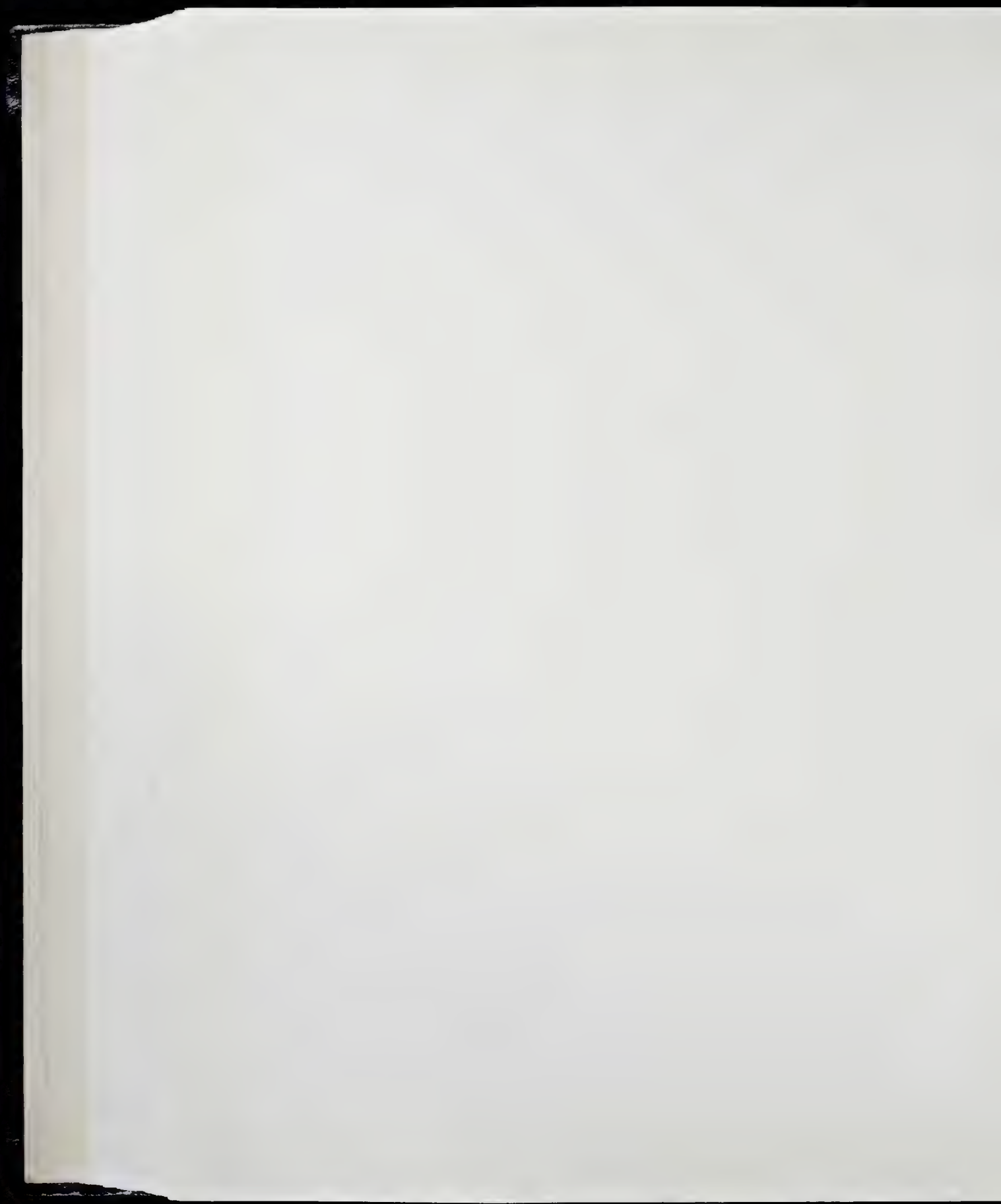






PLATE LIV

84 LAMP SUSPENDED FROM A BUST OF MERCURY

ROMAN. I CENTURY A. D.

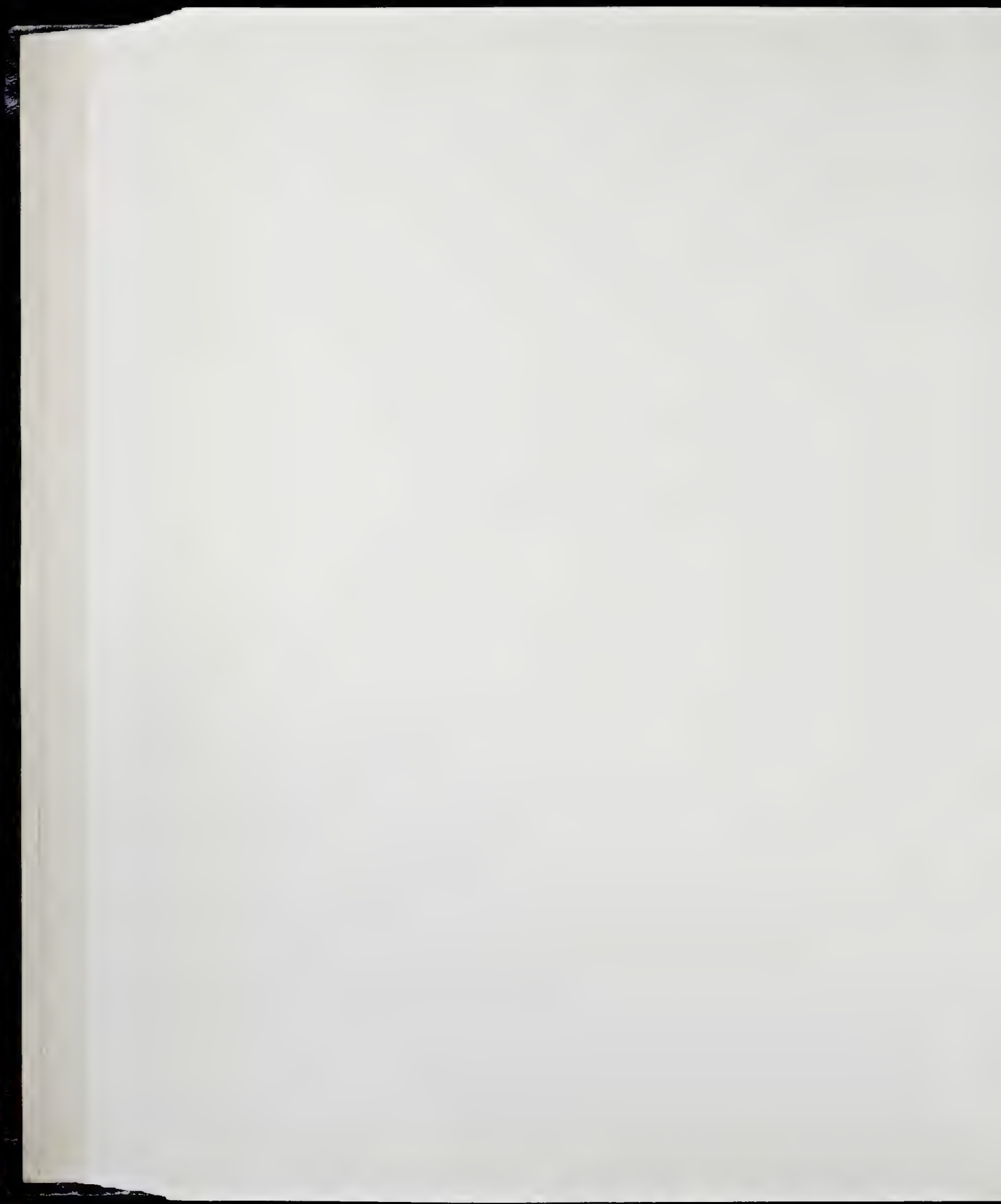








PLATE LV

85 DOUBLE LAMP WITH VOTIVE PLAQUE

ROMAN, I CENTURY B. C.







PLATE LVI

86 LAMP WITH CHRISTIAN EMBLEMS

ROMAN, III CENT. BY A. D.









PLATE LVII

87 LAMP WITH CHRISTIAN EMBLEMS

ROMAN, III CENTURY A. D.

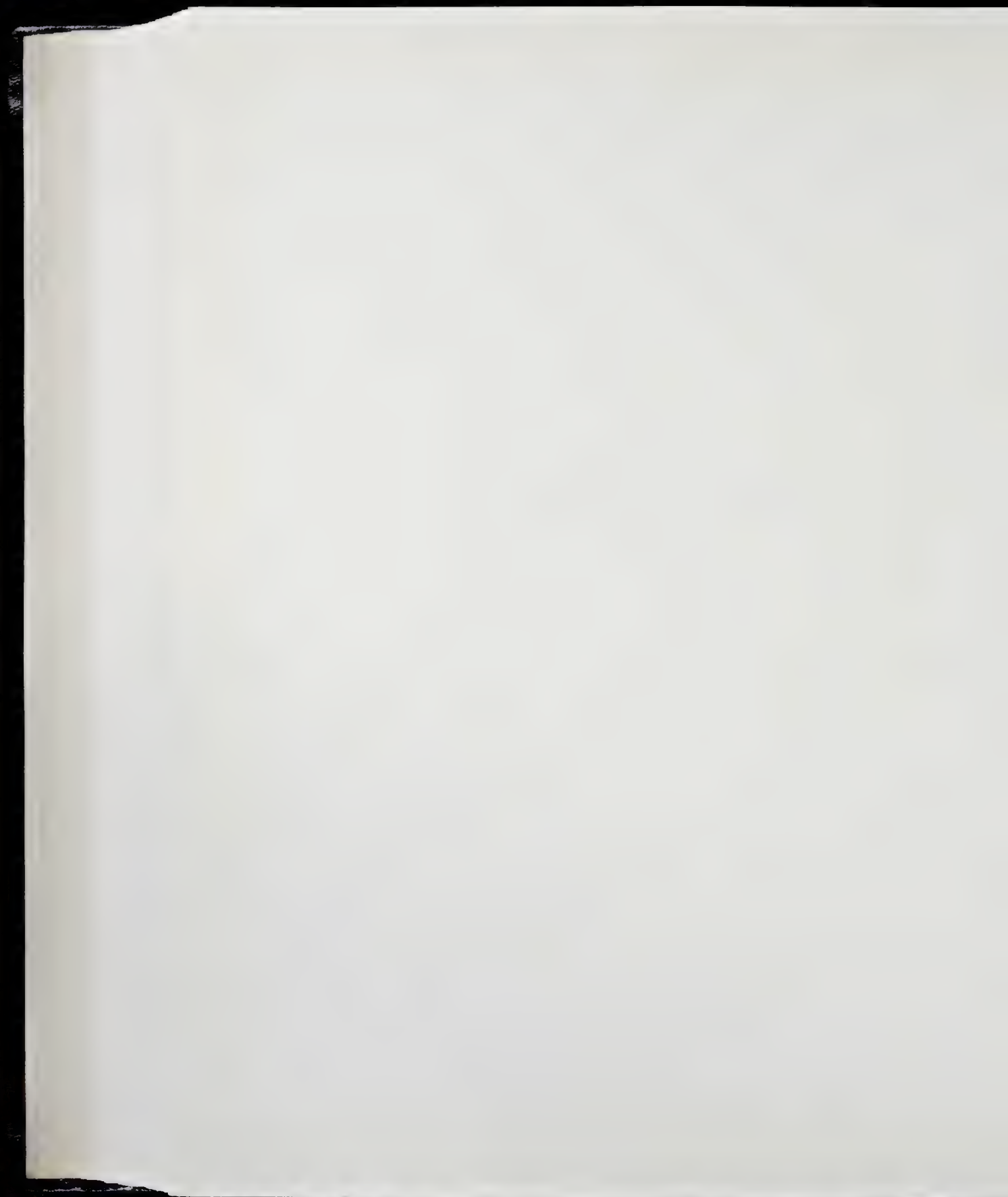






PLATE LVIII

89 HORSE'S MUZZLE

GREEK, 1 CENTURY B. C.









PLATE LIX

90 HORSE'S BIT

ROMAN, 1 CENTURY B. C.









PLATE LX

1<sup>A</sup> NECK CHAIN

BYZANTINE. VI CENTURY A. D.







PLATE LXI

2<sup>A</sup> — NECKLACE

BYZANTINE, VI CENTURY A. D.

3<sup>A</sup> — NECKLACE

BYZANTINE, VI CENTURY A. D.

4<sup>A</sup> — PAIR OF EARRINGS

BYZANTINE, VI CENTURY A. D.









PLATE LXII

5<sup>A</sup>-6<sup>A</sup> GIRDLE AND BRACELET (?) WITH COINS

ROMAN, VI CENTURY A. D.







PLATE LXIII

8<sup>A</sup> DISH WITH RELIEFS

BYZANTINE. II HALF OF VI CENTURY A. D.









PLATE LXIV

9<sup>A</sup> DISH WITH RELIEFS

BYZANTINE, II HALF OF VI CENTURY A. D.







PLATE LXV

10<sup>A</sup> DISH WITH RELIEFS

BYZANTINE, II HALF OF VI CENTURY A. D.









PLATE LXVI

11 DISH WITH RELIEFS

BYZANTINE. II HALF OF VI CENTURY A. D.

























